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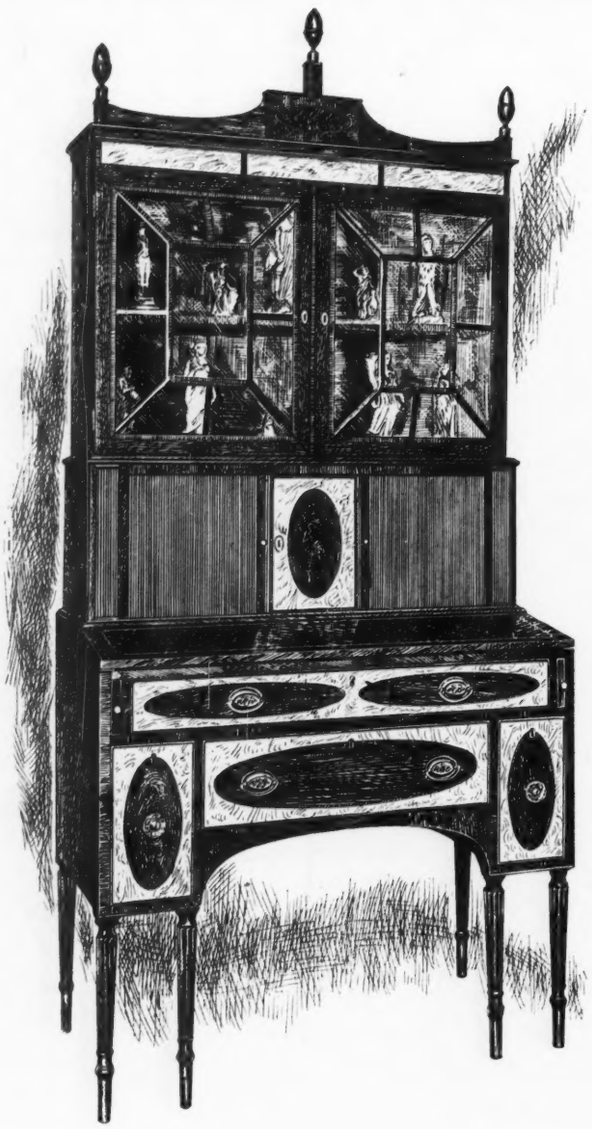

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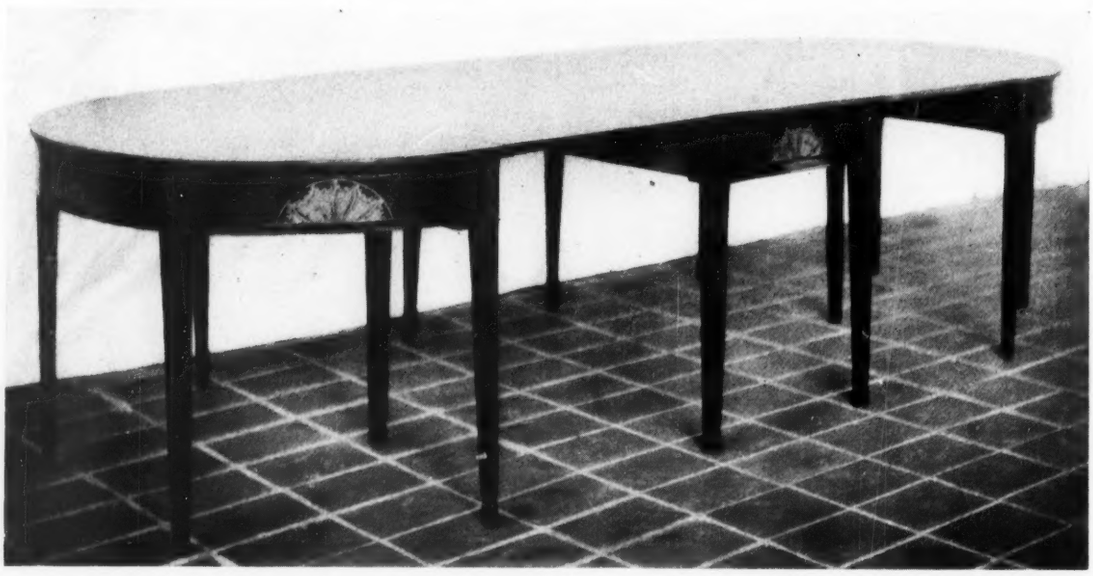

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THE three-part San Domingo Mahogany Hepplewhite Table, *circa 1780*, pictured above, is from South Carolina. Not visible in the photograph is a band of figured inlay on the top of the table, similar to that shown on the edge. Very few tables of this period are found with the aprons inlaid.

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APRIL, 1930

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After all, the only completely trustworthy value is that which is backed by a cash offer to purchase. The next best opinion is that of an appraiser who is in constant touch with market conditions.

ANTIQUES is interested in the history and criticism of art and art-handicraft. Their commercial aspects, however, are beyond its ken.

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ANTIQUES

HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant*

Vol. XVII, *No.* 4

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Copyright in United States and England, 1930, by THE MAGAZINE ANTIQUES, Incorporated. *Entered as second-class matter, Jan. 15, 1929, at the post office of Concord, N. H., under the Act of March 3, 1879.*

Published by THE MAGAZINE ANTIQUES, Incorporated
C. B. VAN TASSEL, *President and Treasurer*
HOMER EATON KEYES, *Vice-President*
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TELEPHONE BOGARDUS 6789

(*Publication Office, 10 Ferry Street, Concord, N. H.*)
All communications should be addressed to
Editorial and General Offices at *468 Fourth Avenue*, NEW YORK CITY
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JAMES KIRKE PAULDING (*1779–1860*)
American author and politician. Secretary of the Navy under President Van Buren. Painted by John Vanderlyn (*1775–1852*).
From the collection of Mrs. W. Murray Crane

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XVII APRIL, 1930 *Number 4*

The Editor's Attic

The Cover

THIS month's Cover is an Attic find — one of a pair of what appear to be eighteenth-century Chinese pewter statuettes. They appeal strongly to the Attic because they are an amusing and unexpected addition to a constantly growing list of early Sino-European items of many kinds, executed in a considerable variety of materials. To the Oriental porcelains in this list — both tableware and figures — ANTIQUES has already devoted not a little space. Again, in May, 1929, the Attic pictured and described two Chinese bronze candlesticks in the form of kneeling Europeans

These latter, it was suggested at the time, might be viewed as satiric reflections on the foreigner's proverbial unwillingness to make polite obeisance even to Chinamen of high station. There can be little doubt that the pewter figure of the Cover is of similar intent. Though the costume is Chinese, the countenance offers a broad caricature of a European type — bald-headed, bewhiskered, with pop eyes beneath heavy brows, and a grinning mouth within whose broad depths a delicately suspended pewter tongue wags foolishly at the slightest jar. The pose is that of an actor or acrobat performing as an agile servant bearing a deep dish or tray above his head. A small perforated dome in the centre of this tray implies its one-time use as a support for shell or enamel flowers on wire stems. In such case, the present pair of pewter caricatures may be only the remains of a quartet of table decorations. Their height, ten and one-half inches over all, and their general proportions would render them eminently suitable for such a purpose.

The Frontispiece

THREE portraits by John Vanderlyn loaned for the Girl Scouts Exhibition in New York have helped to reawaken local regard for a somewhat neglected American painter. The first of these pictures, a portrait of Aaron Burr, owned by Mr. and Mrs. Walter B. Jennings, appears to be a relatively early work by the master, rather low in color scale and opaque in its shadows. The second and third, one of Charles Carroll of Carrollton, owned by Mrs. Francis P. Garvan, and the other of Mrs. James Benkard, owned by Mrs. Harry Horton Benkard, exemplify Vanderlyn's later and lighter manner, in which fine composition, excellent draftsmanship, clear, transparent color, and crisply accented yet subtle modeling of the flesh combine to convey an impressive realization of the artist's technical mastery. All of these attributes are again discernible in the portrait of James Kirke Paulding, which, by courtesy of its owner, Mrs. W. Murray Crane, the Attic is permitted to reproduce as this month's Frontispiece. Indeed, this delineation of the well-known liberal in humor and conservative in politics deserves high rank among Vanderlyn's works. Quite without trace of bravura or affectation of any kind, it achieves individuality, distinction, and pictorial beauty.

Vanderlyn's many years in Europe appear to have been spent mainly in Italy and France, yet about this portrait is visible, faintly shining, an aura of the early sixteenth-century Rhenish Netherlands — evidence perhaps that, in the restless soul of the true artist, atavism may at times overweigh the influences of environment.

The Young Visitors

THE tendency to exploit a vogue to its utmost limit is by no means confined to the present generation. Today's fad-chasing is carried on at a pace more rapid than that struck by our ancestors, and the circuit is just so much the more quickly run. The Attic believes that this is for the best. It would be horrible, for example, to have our heroes and heroines of fiction — our little Lord Fauntleroys and Janice Merediths — dominating our fashions in clothes and household decorations, and thrusting themselves under our very noses at mealtimes with the relentless perseverance exercised by Paul and Virginia during a full quarter — and more — of the nineteenth century.

In the September, 1928, number of ANTIQUES was told the story of how that lachrymose pair played, wept, made love, and tragically died on the toile curtains and bedspreads of France, until one wonders that any vestiges of the sprightly Gallic spirit could survive such an ordeal of

PAUL AND VIRGINIA PLATES (*early nineteenth century*)
French earthenware with transfer pictures.
From the Merrell collection

woe. But that was by no means all of the tale. The same young folk repeated their tragic performance on dinner plates, on the chimney pieces of innumerable homes, and even on the embroideries over whose making tired schoolgirls labored for endless hours. To the iconography of Paul and Virginia, indeed, a ponderous tome might well be devoted; an exemplifying collection would fill a room.

The Attic has experienced no intense yearning to acquaint itself or its readers with all the varied manifestations of the Paul and Virginia complex. But it cannot resist the temptation to add to its already published series of toiles the illustrations of four French earthenware tea plates and of a silk embroidered picture which belong in the same lugubrious category.

The plates are the usual early nineteenth-century French analogues of Staffordshire ware, printed in black transfer, and brightened with broad yellow borders. In the disorder shown, they rejoice us with a representation of Paul waving farewell to the vessel which carries Virginia back to the social whirl; Paul and Virginia lost in the forest; Paul extracting Virginia from the sea; and Paul praying beside his lost sweetheart's tomb. The embroidery depicts a drowned but neatly robed and quite unbedraggled Virginia reposing in the arms of her stricken lover; while the Island busybody stands by, and the faithful black, remembering the intense modesty of his erstwhile mistress, considerately draws a veil across her slightly exposed ankles. The damsel who executed this *chef d'oeuvre* apparently had some difficulty in rendering the noses of the *dramatis personæ* of her composition. She ended by working those features in very bright silk, which gives them an almost startling prominence, surpassed only by that of the goggling white eyeballs of the horrified busybody.

PAUL AND VIRGINIA EMBROIDERED PICTURE (*c. 1820*)
Worked in silk on a silk background.
From the collection of Mrs. Harry F. Allen

William Kent or William Jones?

THE Attic's own attitude toward William Kent, England's famous early eighteenth-century architect, furniture designer, and gallant master of pageantry is not one of undiluted admiration. But, however that may be, Kent is not without his champions. For example, in the Pennsylvania Museum *Bulletin* for February, 1929, Joseph Downs advances some excellent arguments in his favor. The furniture of Kent was, he tells us, like that of the French *ébénistes* of the Louis XIV régime, intended to serve as a sparsely installed appendage to rooms of state. Hence it became really part and parcel of the architectural treatment, and is fairly to be judged only in relationship to its appropriate use and surroundings. In short, while it may be inferior as furniture, it is nevertheless to be accounted meritorious as architecture. The point of view thus presented is worthy of respect, and, whether or not we fully agree with it, is not easily disputed.

In any event, if William Kent is again to occupy the limelight on the stage of collectordom, it might be well to subject him and his achievements to an extended and dispassionate study. A number of furniture items whose style closely corresponds with that of designs known to be by

Carved and Gilded Side Table
In the Pennsylvania Museum

Design for a Side Table (*1739*)
From William Jones' *The Gentleman's or Builder's Companion.*

this master are now assembled amid contemporary settings in the Pennsylvania Museum. Illustrations of several of them accompany Mr. Downs' published notes. It is interesting to observe, however, that the most elaborate piece of the lot — a carved and gilded table — though placed in the same category as the others, was evidently derived not from Kent but from an engraving in William Jones' *The Gentleman's or Builder's Companion* of 1739. In evidence of this, the Attic herewith publishes a picture of this table beside a reproduction of the engraving by the industrious Jones. Comparison between the two suggests some alluringly perplexing questions.

Early Discoverers of Bennington

Even though a cannibal island may have been observed by many passing ships, the honor of its discovery must be conceded to him who first plants his country's flag upon the shore, and registers his achievement on the map. The same rule holds with regard to the Bennington mark heralded in the January Attic. This mark has, it appears, been known for some time past to a number of collectors. Doctor Green, having been the first to call it to public attention, deserves the award of laurel proffered by Antiques. In modestly sidestepping this recognition, the Doctor writes that the mark in question, while hitherto unpublished, is mentioned by Barber in certain of that authority's notes on his private collection, where a Bennington book flask, prophetically entitled *Ladies Companion*, is thus described: "On the top is a *Patent Enamel, 1849* impressed mark, circular, and smaller than the usual mark."

Among other pioneer observers of the device is George S. McKearin, who rips a few shingles from the Attic roof with the following broadside:

> This mark is not a new discovery. It first came to my attention as early as 1920, when, at the last auction sale held by Doctor Pleasant Hunter in the old American Art Association galleries on Twenty-Third Street, I purchased for $9 a small vase with scalloped top (or, perhaps, as described in the catalogue itself, it may be styled a spoonholder), showing this same mark impressed on the bottom. A few years later, in 1924 to be exact, I acquired another piece with the same mark, this being a small pitcher of precisely the same size and form as that owned by Mr. La Fontaine and illustrated in the Attic.
>
> Still another specimen came my way a little later — a small flint enamel book bottle, or flask, exceptionally fine in coloring, with the title *Departed Spirits* impressed on the back. This is the commonest title encountered among the Bennington books, but on the top edge of this specimen was the same rare "enamel patented" mark. I sometimes wonder whether the old potter who devised this title had in some bacchanalian revel a prophetic vision of that elusive will-o'-the-wisp, that *ignis fatuus*, which the devoted cohorts of the enskied and sainted Volstead still pursue.
>
> The statement is correct that John Spargo does not mention or illustrate this mark in his book on Bennington pottery. However, this was due to an oversight, for Mr. Spargo was perfectly familiar with it. Not only had he seen my specimens, but he had a similar pitcher with a similar mark in his own collection, which has since been given to the museum of the Bennington Historical Society.
>
> Conjecture as to any special significance of this modification of the usual "enamel patented" mark is probably useless. I am inclined to doubt that it was especially prepared at the time Lyman withdrew from his partnership with Fenton. Had there been such an intention, the mark would probably have been more extensively used and on larger pieces. It is perhaps significant to note that all pieces which have been found with this mark are of small size, with the surface suitable for marking hardly large enough for the usual full-size "enamel patented" mark.

All this makes the Attic very glad that it published Mr. La Fontaine's pitcher and its mark. Otherwise various wise folk would probably have kept right on knowing a lot of important things and saying nothing about them.

Add to Spatter

An entertaining and informing chapter entitled *Spatter After Its Kinds* will be found in Cornelius Weygandt's book *The Red Hills*. Professor Weygandt is rather more inclusive in his classification of *spatterware* than are some collectors; for he seems to apply the term to early items, in which sponging occurs as a more or less incidental detail, in addition to later, much bemeasled examples. He likewise mentions spattering on "soft paste and stoneware," which can hardly be interpreted otherwise than as soft earthenware and ironstone china.

He cites a long list of central motives: cocks, parrots, and doves, tulips and pomegranates, roses and bluebells, and a turreted castle — these, of course, besides the usual peacock, and the not infrequent schoolhouse or cabin. Furthermore, while recognizing the dominance of the *Adams* mark — where any mark occurs — he notes the following: *B & T*, which, if it stands for Banks and Thorley of Hanley, must be very late indeed (*1873–1880*); *Cotton and Barlow*, easily confused with *Cotton and Barker* of Burslem (*1841–1852*); *Harvey*, probably John and Charles Harvey of Longton (*1799–1853*); and *Elmore and Foster*, *Tunstall*, who are not recorded in available works of reference. These, however, are but a few of the nuggets to be uncovered by him who goes mining in *The Red Hills*.

Fig. 1 — PAINTED PINE CHEST (*dated 1719*)
Signed on the back, *Sam Lane*, probably the maker.
From the Hicks Gallery collection

Pioneer Furniture from Hampton, New Hampshire

By ESTHER STEVENS FRASER

HAMPTON is a quiet, rural town, situated in that southern seacoast section of New Hampshire which adjoins the Massachusetts boundary. Along each side of the principal street stand peaceful country homes, such as may still be found in those early farming communities upon which the restless hand of industrial progress has not yet been laid. Probably the earliest town established in New Hampshire, Hampton's first permanent settlement occurred in 1638, when some sixty families, led by the Reverend Stephen Bachiler, selected the locality for their home. The place was then known by the Indian name of Winnecunnet, or "Beautiful Place of Pines." In Johnson's *Wonder Working Providence*, we are told that the foundation stone of Hampton is "scituate not far from the famous river Merrimack" and that "the great store of salt marsh did induce the people to set down their habitations there, having about 400 and 50 head of cattle." He also says that "the forme of the town is like a Flower-de-luce, two streets of houses wheeling off from the main body thereof; the land is fertile but filled with swamps; some store of rocks; the people are about 60 families; being gathered in church covenant, they called to office the reverend, grave, and gracious Mr. Dalton, having also for some little space of time the more ancient Mr. Bachiler to preach unto them also."

There is the usual history of a pioneer community — the raising of churches, selecting of pasture commons, the dividing of timber lands, the trial of witches, and the like. But through the whole story runs an emphasis on the importance of the local woodworking industry. Timber lands abounded; yet they were carefully surveyed and apportioned by a "council of woodwards," whose duty it was to see that no one cut wood unlawfully. Several lumber mills were promptly established — particularly at Hampton Falls, where the water power was an asset for sawmills. An enviable reputation was gained in the making of barrel staves and the promotion of the cooper's trade. Indeed, one of the town's early officers was known as the "culler of

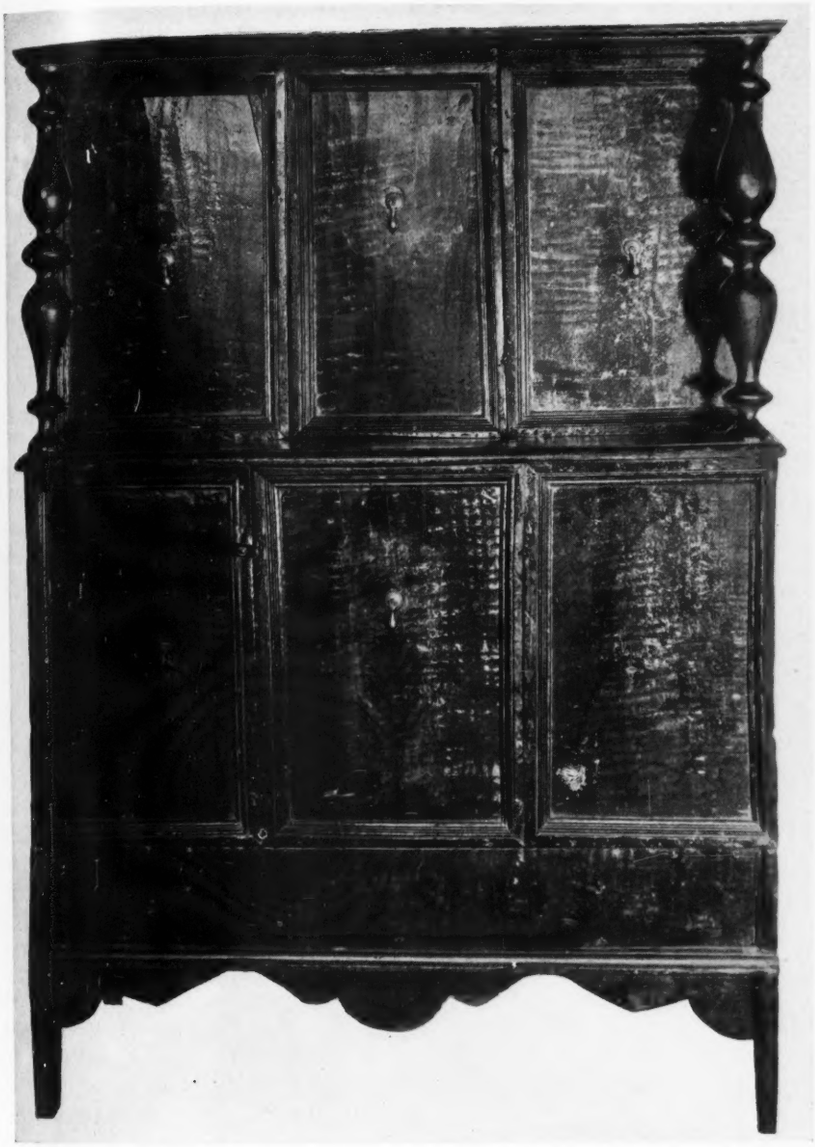


Fig. 2 (left and right) — DECORATED PRESS CUPBOARD OF PINE AND MAPLE (*c. 1720*)
Said to have been owned by Sarah Rowell, whose initials appear in the centre of the single drawer. The decoration shows certain similarities to that of the Samuel Lane chest, but is, on the whole, more competent.
From the collection of C. W. Arnold

staves," who kept track of the production of this commodity. Even part of the taxes were paid in barrel staves, as well as in such more usual rural products as rye, wheat, and corn.

Into this thrifty and well-ordered community came William Lane, a tailor from Boston, with his wife and infant child. Here the couple established their home, and, at judicious intervals, dutifully added increase to the local population; and here, in 1698, their sixth child, Samuel, was born. There is no record of political activity on Samuel's part, and no town historian mentions his trade or profession. But, in the year 1719, when he was just twenty-one years of age, he made and decorated a simple blanket chest, which must have seemed to him an achievement worthy of some pride. For on the back of the piece he painted his signature in large, flourishing letters — the *S* of *Sam* being some twelve or fourteen inches in height.

It has taken some time to find evidence that Samuel Lane of Hampton Falls both could have been and actually was the maker of this blanket chest. At Concord, New Hampshire, where all early state records are kept, I finally unearthed a deed, dated June 4, 1730, which reads as follows:

> I, Samuel Lane, of Falls Parish of Hampton in ye province of New Hampshire in New England, house carpenter . . . for the som of £130 do sell, devise, etc. . . . to Abraham Moulton . . . a tract of 13 acres.

At that early period, in a pioneer community such as Hampton, we cannot doubt that a house carpenter also made simple furniture. Only in the larger cities were the trades of carpenter, joiner, cabinetmaker, and chairmaker clearly separated. Furthermore, in his will, probated in 1776, Lane describes himself as a "joiner" by trade. Hence, I believe I am correct in considering him to be the maker and decorator of the crudely ornamented chest which bears his name (*Fig. 1*).

There were, of course, other contemporary Samuel Lanes in New England — one in Attleboro, who

died in the year 1725; another in Boston. There were probably others elsewhere. But none of them, in so far as I can learn, called himself either carpenter or joiner. Moreover, in view of the close analogy between this blanket chest and another article of furniture — presently to be considered — which has always been associated with Hampton Falls, I feel justified in selecting the carpenter of Falls Parish of Hampton as maker of this primitive old piece of furniture.

In the immediate instance, his methods of construction were uncomplicated. The drawer and false drawers were outlined with an applied half-round molding. The only unusual feature which he ventured to introduce is the strongly pointed pendent cusp between the feet at each end of his chest. Simple as this feature is, I do not remember having seen it on many other chests or blanket chests.

When it came to surface decoration, Lane permitted himself a little more elaboration — at least in attempt — though his painted design is far from being expertly conceived or executed. Indeed, it is very disconnected, and falls short of being truly ornamental. The background is a soft, thin red, over which occasional heavy lines in black appear to simulate graining. Across the centre of the top "drawer" sprawls a scroll of awkward curves above the date *1719*. Flanking this scroll, on each side, is a conventional design centring on the drawer pull (now missing) and branching out on both vertical and horizontal axes.

This four-way design attracts my attention, for it is of a kind seldom used except for filling a square. Yet we find it again on other pieces, which, I suspect, were made by Samuel Lane or by his instructor. But to return to the chest. The centre of its second "drawer" has a little tree, on each side of which rises a triple spray of branching tulips. Below these latter, and at one side, comes a fleur-de-lis design, and then, springing awkwardly inward from the outside corner of the frame, a clawlike diagonal spray. The bottom drawer is covered, from end to end, with a large scroll of strange anatomy. The entire pattern is executed on the red ground in a heavy black and a peculiar white; the latter seemingly mixed thickly with some kind of gum, so that it now resembles our modern enamel paint. Sam Lane's name on the back is painted in the same thin red color used for the general coating of the chest on its exterior surfaces.

Fig. 3 — ENGLISH PRESS CUPBOARD (*attributed to the early seventeenth century*)
Of oak, with chiseled moldings and scratched and punched decorations. In form, apparently prototypical of the New Hampshire cupboards here discussed.
From the Arthur S. Vernay collection

Pine and curly maple combined are the material of the press cupboard of Figure 2, which is another decorated piece from Hampton Falls. This reduced but amazing version of the court cupboard came to its present owner with a specific tradition. It is said to have belonged in the Rowell family previous to 1740, and to have been given to Sarah Rowell at the time of her marriage. This same Sarah is credited with the somewhat sparingly painted decoration of the piece, including the *S. R.* initials on the front of the single drawer.

We have become accustomed to questioning family traditions, though they often hold a generous modicum of truth. In this instance, I find that, although the Rowells do not appear in the genealogical history of Hampton, they must have lived not far from that community. For it is on record that one Benjamin Moulton of Hampton Falls — born in 1721 — married a Sarah Rowell. The date of the marriage is not recorded, but, inasmuch as most young men of those days faced the perils of matrimony shortly after reaching the age of twenty, we may surmise that Benjamin and Sarah became one at sometime in the early 1740's.

That the cupboard antedates this wedding — perhaps by twenty years — is probable. The general type, of course, suggests the seventeenth century; but we must allow much for the slow change of styles in rural communities. The legend that Sarah Rowell decorated the piece and marked it with her initials, I seriously question; for, aside

from the circumstance that the decoration seems coincident with the making of the cupboard, we have no evidence that women undertook furniture painting in pioneer days. It is reasonable to believe either that this press cupboard was made for Sarah's mother, who may also have been a Sarah, or that it was constructed as a dower chest for the daughter, soon after her emergence into the world. In either case, it would have been made in some year not far removed from 1720. We emphasize this date because of certain similarities between the cupboard and the previously discussed chest of Figure 1.

The design of the cupboard is boldly conceived. The posts are massive and excellently turned, though simpler and slighter than the bulbous supports found on court cupboards. We cannot fail to notice that, between its feet, appears a modified version of the pendent point observed on the chest. The mouldings employed are much more elaborate than the simple half rounds on Samuel Lane's chest. And the decoration, while reminding us of that on the chest, differs from the latter in two respects: first, in the use of curves that are real curves, and second, in the application of thinner, flatter paint. All told, I surmise that this Rowell cupboard was made by Samuel Lane's master — whoever he may have been.

Fig. 4 — PRESS CUPBOARD (*c. 1730*)
Of pine. Associable with the cupboard of Figure 2, but much more refined and sophisticated in design and workmanship.
From the collection of Mrs. George C. Bryant

In the illustration, the decoration of the cupboard is indistinct, inasmuch as the paint is very thin and is applied directly to the natural wood with no background of color. A few wavy lines in black appear here and there as graining in the panel of the upper middle door and in the two outside panels of the lower doors. The central lower panel has the customary New Hampshire tree decoration, which seems to symbolize woodworking as a basic pioneer industry for the State. In the two outside lower door panels, painted sprays spring diagonally from the lower corners, but their attached floral and leaf forms are in outline, not solidly painted in the manner of the Lane chest. On each of the two single boards which constitute the ends of the cupboard is painted a series of sweeping circular curves, one melting into another in a fashion that Samuel Lane could not have matched; and on the top curve perches a saucy little bird, executed in outline, not in solid color. A little later, we shall observe a bird motive in solid color, which may be Samuel Lane's handiwork.

At first I thought the Rowell cupboard a unique specimen, a special and individual invention. But it is not. Others, similar though not quite the same, of early American source, are known. The possibility that all may have at least a memory relationship to English prototypes is indicated by the English oaken cupboard pictured in Figure 3. Whether or not this interesting piece is typical of some one English district is not to be ascertained. Hence there is nothing to be gained by an endeavor to link its local source with the original domicile of the early migrators to Hampton, New Hampshire. The English piece offers a tantalizing clue, but, unfortunately, nothing more.

A second Hampton cupboard has wandered from its original habitat, but I am unable to trace it further back than a New York antique dealer's shop. The proprietor thinks that he bought the item "up in New England"; though he is uncertain as to the exact locality. Studying the cupboard itself, however, and remembering the two foregoing Hampton pieces, I feel safe in assigning this one to Hampton or

Hampton Falls. I am not quite sure whether to consider it a product of Samuel Lane's maturer days, or to attribute it to yet another joiner living in the same vicinity. Unfortunately it lacks all trace of a signature.

This cupboard, illustrated in Wallace Nutting's *Furniture of the Pilgrim Century*, is described as of decorated whitewood. As a matter of fact, it is constructed entirely of pine, coated with a thin, dull red paint, and decorated in the thick black and white medium employed by Samuel Lane. Inasmuch as Mr. Nutting did not examine the cupboard personally, his slight error is quite understandable.

Fig. 5 — PAINTED BIBLE BOX (*c. 1730*)
Of light walnut; lid missing. Initialed, *J. M.* The decoration is apparently by the same hand that ornamented the cupboard of Figure 4.
From the author's collection

Besides the similarity in the paints used on this press cupboard and on the Lane chest, certain other details attract our attention. The moldings are still quite simple, though a little more elaborate than those of the 1719 chest. The decoration has become highly geometrical, and contains four-way decorations balanced on vertical and horizontal axes. The crescent and pyriform motives are painted solid, and thus remind us of some of the flower forms on Lane's chest. On the splayed cupboard doors, the only ornament is a circle connected with the corners by four diagonals, the whole executed in a slightly undulating line. In decorating the 1719 chest, Samuel Lane did not exhibit quite such a geometric tendency as is here displayed; but one design is just as disconnected as the other. Quite possibly, in his later years, he adopted a more methodical and less spontaneous manner. We notice that the sharply pointed pendant between the feet is again present in this press cupboard, although it is not so deep, in proportion, as that on the Lane chest. All in all, this cupboard is more refined and more sophisticated than the two preceding pieces, a fact perhaps indicative of a date in the neighborhood of 1730 or 1735.

Whoever made the foregoing press cupboard also made the last member of the group which we attribute to Hampton — the decorated Bible box of Figure 5. Strangely enough, in this the wood is a light walnut, over which a thin black ground was applied for the red and white decoration. This undercoat is now quite worn away, but the decorative design is still virtually intact, and reveals already familiar motives, with the addition of the initials *J. M.* and two birds of rather uncertain species.

The Hampton genealogical records reveal the fact that a house carpenter by the name of John Moulton was born at Hampton, May 30, 1669, married in 1715, and settled at Hampton Falls, where he died in 1740. Can this Bible box have belonged to him, and can he, perhaps, have been the master from whom Samuel Lane learned his trade? Who knows? But it is strange how the name of Moulton runs through this story. Lane sold land to Abraham Moulton in 1730; Benjamin Moulton married Sarah Rowell in the 1740's; and John Moulton, whose relationship to the others is unknown, was a builder of houses, and a resident of the same locality as the young joiner Samuel Lane.

Again we wonder why folk living in such a simple community should take the trouble to ornament with painted patterns plain pieces of furniture. Perhaps the current craze in Boston and elsewhere for japanned furniture led these Hampton men into the path of emulation. It may, of course, be only a coincidence that an early Boston japanner, Nehemiah Partridge, disappears from the public records of that city in 1713. After tracing him in various communities, I find that he wound up his career in Portsmouth, New Hampshire, the largest city near Hampton. In 1715, his father, William Partridge, joined the first church of Newbury, one of the parent communities of Hampton. He was well known in Hampton — probably lived there for several years — and perhaps, his son, the japanner, was then a member of his immediate household.

Since Nehemiah Partridge had been a japanner in Boston, it is not to be assumed that he made or decorated the press cupboards or any of the other naïve examples here discussed. He must have confined his labors to more sophisticated items of furniture. But the example of his facility in ornamentation may have inspired the attempts of Samuel Lane and other rural artisans.

And who shall say that, in the homes of such a remote community, where life was simple, these discovered pieces, crude as they are, were not admirably suited to their environment? Against their background of plain plaster or pumpkin pine sheathing, they must have taken their places harmoniously and not without some sprightliness.

Come, Gentle Spring!

By Elizabeth Merrell

Come, gentle Spring! ethereal Mildness, come;
And from the bosom of your dropping cloud,
While music wakes around, veiled in a shower
Of shadowing roses, on our plains descend.
The Seasons, James Thomson.

HERE is "gentle Spring" depicted on four pieces of toile de Jouy ranging over a period of fifty years and more, 1775–1830, as varied as the styles in clothes or in philosophy during this exciting half century — from the reign of Louis XVI, through the French Revolution, the rise of Napoleon, the Empire, Waterloo, and the Restoration.

The two earliest, both printed about 1775, are, in their quite distinct ways, typical of the reign of Louis XVI. The first, elegant and finished, contains the essence of eighteenth-century delicacy and grace (*Fig. 1*). How gaily sophisticated are these shepherds and shepherdesses dancing about the Maypole—as exquisite, as tenuously perfect, in their restrained yet graceful movement, as a melody of Mozart. Indeed, we might well imagine the little piper at the left to be playing one of Mozart's minuets, so live and yet so stately is the tread of the dancers. Two cupids with wreaths of flowers hover above them, while a pair of amorous doves reaffirm the fact that spring is in the air. Below, a cheerful dog and a melancholy sheep supply pastoral atmosphere without in the least suggesting that the sprightly young folk are anything other than aristocrats, from the crowns of their elegant little heads to the soles of their expensive little slippers. They are just play-acting in the fashion set by the charming Marie Antoinette herself. The "back to nature" craze was then just starting in France. No grave philosophy of nature or regard for the dignity of the common man has as yet intruded unpleasantly on the consciousnesses of the upper classes. The Revolution is still far, far away, undreamed of. It is still

A very merry, dancing, drinking,
Laughing, quaffing, and unthinking time.

Fig. 1 — Glamorous Spring (*c. 1775*)
From a toile de Jouy designed by J. B. Huet and manufactured at Oberkampf's factory at Jouy. Such purely artificial conceptions of rural life found their most perfect exemplification in Marie Antoinette's farm at Versailles, where the Queen and her companions were wont to play at being dairy folk, and dressed their parts somewhat after the manner of the happy rustics depicted in Huet's design.
From the Collection de l'Union Central des Arts Decoratifs, Paris

The second toile, made at Nantes about the same time as the first, is quite different (*Fig. 2*). Whereas the Jouy toile is gaily artificial in character, and its drawing finished and lifelike, the Nantes design is naïve almost to the point of crudity. Furthermore, its view of nature is realistic rather than imaginative. The Jouy toile was designed to please city folk possessed of nothing better than comic opera conceptions of rural life. The other, a far cheaper print, was dedicated to provincial taste born of the knowledge that, while the advent of spring incites to lovemaking, it also compels the weary farmer to bend over his plow, and to traverse rough furrows with his bag of seed. We know that this toile is early, because of its small detached drawings and the large

Fig. 2 — REALISTIC SPRING (*c. 1775*)
From a toile de Nantes, far more crudely designed than the toile de Jouy of Figure 1, and intended to please a far less artificially inclined market. Plowing, seed sowing, love-making, are, for the most part, in the rough, though mitigated in that respect by the courtly pair at the right, who, dressed in their best, exchange sweet compliments.
From the Merrell collection

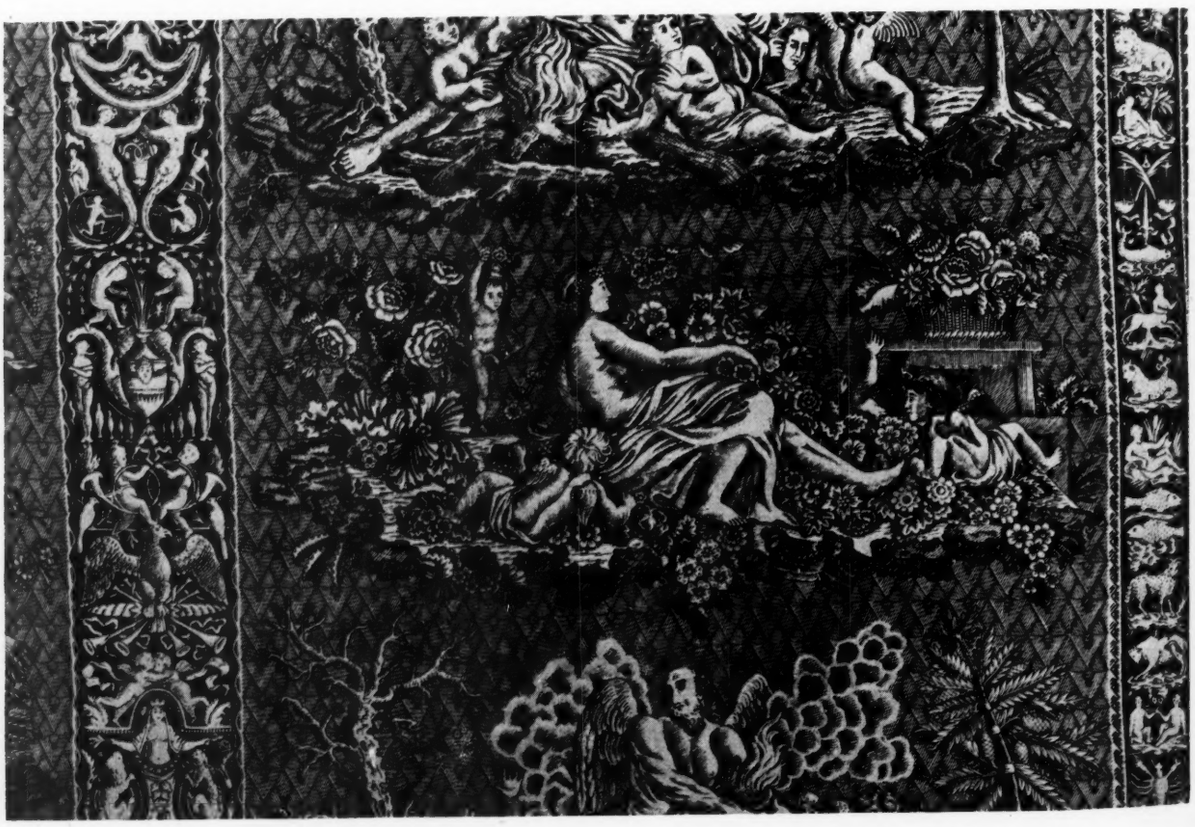


Fig. 3 — CLASSIC SPRING (*c. 1805*)
Here we have Classicism, but not in the heroic garb of the Empire. Rather is it a crude reminiscence of the mythologic groups of Boucher and his followers, but quite robbed of their lusciousness and reduced to a somewhat wooden formula.
From the Merrell collection

Fig. 4 — ROMANTIC SPRING (*c. 1830*)
The writings of J. J. Rousseau were, perhaps, largely responsible for the era of mushy sentimentality which, beginning at the close of the eighteenth century and briefly interrupted by the grandiloquence of the Empire period, reached its full tide during the 1830's and 1840's. Yet its final vestiges are only now being swept away by the younger generation of the 1900's. Though French in manufacture, this toile is *echt Biedermeier* in spirit.
From the Merrell collection

spaces left bare on the white background of the fabric.

Our third example hails from the early years of the Empire — about 1805 (*Fig. 3*). It is odd that the first toile representation of Spring in the eighteenth-century Classic manner should have appeared after the decline of that type of Classicism in France. In other forms of artistic expression — painting, sculpture, and so on — the goddess Spring, reclining in a bower of flowers and surrounded by cupids, is not hard to find. A fountain designed in much the same spirit as this toile stands in the park of the chateau of Versailles. And a bas-relief of Spring, of which this print seems vaguely reminiscent, appears on one side of the eighteenth-century Pavillon de Musique in the park of the Petit Trianon.

The distinguishing feature of the goddess on our toile, however, is the position of her bower, which reposes on a little island surrounded by a narrow brook. One cupid reclines at the water's edge. Another, bearing a wreath of flowers, is wading across the stream. Yet a third reaches toward a huge basket of blossoms on a Classic pedestal, while a fourth, whose wings are spread, gazes intently at the goddess. This design is one of a four-seasons pattern, whose symbolism is reënforced by a border displaying the signs of the zodiac. The background is diapered. This Spring is not so full of life as the first two. No conventional personification, I surmise, is ever so significant as real people busy at real tasks or dancing real dances. Still, this is spring, "full of sweet days and roses."

Our final portrayal is a faithful reflection of Romanticism rampant (*Fig. 4*). A gentleman, hand on heart, stands beside a damsel who clasps a wreath to her bosom. Her downcast eyes betoken innocent modesty, and the flowers in her hair — common daisies they are, too — evidence a love for the simple aspects of nature as well as an encouragingly economical disposition. Evidently her highly genteel lover is professing a tender and honorable sentiment for his inamorata. Presently, he will still further impair the knees of his baggy trousers by assuming a prayerful attitude. It will then be time for the young lady to swoon in surrender upon his manly shoulder. Whether the female behind the tree is a delighted mother, an inquisitve maid, or a conniving confidante, is for anyone to determine as he sees fit.

Round about this sweetly sentimental scene Nature spreads an exaggerated bounty of flowers, while in the foreground the ever-present turtle doves are busily engaged in setting their perennial example of untiring devotion. In the far distance may be discovered a peasant plowing his field. Earlier toiles glorified the laborer and relegated the lovers to a secondary place. But times have changed. Romance has seized the centre of the stage, and, with occasional intermissions, will no doubt continue to hold it so long as spring recurs upon the earth, and young hearts palpitate.

Fig. 1 — PYNCHON ROSSITER

Fig. 2 — PYNCHON ROSSITER'S MOTHER

Fig. 5 — LEMUEL HASTINGS ARNOLD
See ANTIQUES for September, 1926.

Fig. 3 — SARAH MARIA ROSSITER

Fig. 4 — WILLIAM SIDNEY ROSSITER

FIVE WATER-COLOR PROFILE PORTRAITS BY PYNCHON ROSSITER (*Figs. 1–4, enlarged; Fig. 5 actual size*)
The extreme delicacy of the artist's touch in these profiles, the refinement of outline, the careful drawing of the details of eye, nose, mouth, and ear, and the subtlety of the modeling throughout, should be carefully noted. These are characteristics which virtually defy successful imitation by the modern copyist.
Family portraits from the collection of Mrs. William Sidney Rossiter; Arnold portrait from the author's collection

Profiles Real and Spurious

By Alice Van Leer Carrick

A discussion of current misconceptions concerning three-mold glass, and a series of photographs illustrating the method of transfer printing on tableware, both already published in Antiques, are but two of a projected series of articles intended primarily to meet the needs of beginning collectors and relatively inexperienced buyers of antiques. It is not the intention of Antiques to deal at length with the means of differentiating between the genuine and the spurious. Thorough acquaintance with the good is usually the best safeguard against acceptance of the inferior. In the case of silhouettes and profile miniatures, nevertheless, it seems necessary to establish some basis of comparison for the novitiate, if he is to escape both humiliation and financial loss. To copies of old silhouettes — whether reproduced by photo-engraving or by hand — no more objection may be urged than against any other form of reproduction. If they are well done and offered for what they are, they will adequately serve a decorative purpose. At present, however, the field is being invaded by counterfeit items, many of them crudely executed but with their artistic deficiencies so obscured, either by notability of subject or by importance of pseudo-signature, as to surround them with a deceptive air of desirability. It is of such counterfeits that Mrs. Carrick writes in the following article. As a collector of silhouettes, and as the author of *Shades of Our Ancestors*, the most valuable contribution of recent years to the literature of silhouettes, she speaks with authority. She may be forgiven some asperity of expression in view of the circumstance that the very effort which she has expended to stimulate public interest in profile portraits has, in some quarters, been capitalized to the public disadvantage. — *The Editor.*

It is not only my conscience that impels me to write this article; I am urged to my painfully pleasant task by the request of a writer — and a connoisseur of profiles as well — for whose opinion I have the greatest possible esteem. He fears — and his alarm is justified — that, with the increasing demand in America for these shadows of the past, imitations will appear, not singly but by battalions. For some years past, in fact ever since silhouette collecting has been a favorite pastime in England, imitations have popped up from time to time abroad, at the smaller shops, and on the stalls of the Caledonian Market — illustrations from both Mrs. F. Nevill Jackson's *History of Silhouettes* and Desmond Coke's *The Art of Silhouette* usually being chosen for badly distorted reproduction.

Figs. 6 and 7 — Pseudo-Rossiter Profiles

Painted on "antiqued" water-color heavy paper. The original from which the man's head was derived is illustrated opposite page 16 of *Shades of Our Ancestors*. The source of the woman's portrait is unknown. One has but to compare these pictures with the genuine Rossiters on the opposite page to realize that, despite the glaring signature, they are not by the same hand that produced those other charming profiles.

From a private collection

When I was in London, three years ago, pseudo-Edouarts displaying minute brown-black figures upon glass were the specimens proffered for my appreciative purse; last autumn Mrs. Beetham, very badly done, was the artist most in evidence. For years, likewise, imitation profiles have been produced in both Austria and Germany, and the dexterity which they reveal is extraordinary; for consummate artists are at work in those countries. Nor is America, though decidedly less adroit, more innocent of guile. While I was writing my book *Shades of Our Ancestors*, a profile was brought for my approval by an unsuspecting lady who had purchased it at a street sale. The paper from which the likeness had been cut was a heavy bluish black — not at all right in either color or texture; the backing was a bit of old wall paper, obviously of recent application; the figure itself purported to be the work of Master Hubard, the early nineteenth-century boy prodigy who delighted both England and our own country. A touching legend, inscribed on a slip of paper, went with the outfit. It read somewhat thus: "Cherish me well, for the great Master Hubard cut me long ago." Actually, the profile was a very inferior copy of a splendidly vigorous Hubard cutting (now in the Glen Tilley Morse collection) which was reproduced in Antiques for June, 1924. So this inscription was not without its grain of truth.

There's one instance! Here is another. A few years ago, some enterprising and, to their credit be it said, quite ingenious young men, decided to supply the demand for profiles by Charles Willson Peale. They copied the Museum die, took old fly-leaves from discarded volumes — excellent material, by the way — and proceeded to snip out their hollow-cut portraits with ease, grace, and agility —

so well, indeed, that most buyers could readily have been deceived. Had they confined their efforts to delineating simple, everyday folk, their product would have been more beguiling, for of all imitations the clever hollow-cut is the most difficult to detect. As it was, they went in for portraits of the great. So uniform did I find the price of maple-framed Washingtons, that I concluded, at last, that the makers must be a syndicate, pledged to maintain an even price and not to overwhelm the market with their wares.

Nevertheless, I fear we lag behind the mother country! As far back as 1913, Desmond Coke wrote:

> London, of late, has been deluged with a series of six heads. Every frame maker and most antique dealers have been victimized by these rough cuttings, all bearing penciled names of such high sound as Cromwell and Napoleon. Some one has been busy with his scissors! Diverging here, I may embark on yet another maxim. Always be suspicious of silhouettes purporting to be of Nelson or men of an equal name. They may of course be ancient, but they almost certainly will not be Nelson, who was much busier than George the Third.

Still, why should I disparage America? For recently our own copyists have been active. I suppose I invited it when I wrote *Shades of Our Ancestors*, and publicly uttered my *cri du cœur* as to who Rossiter was, and where more of his work could be found. Within a few months a philanthropic person began to gratify my desire by copying, numbering, and signing (even to the old long *S*) profiles after the fashion of my charming portrait of Lemuel Hastings Arnold, graduate of Dartmouth College in 1811, and, in later life, Governor of Rhode Island (*Fig. 5*).

Fig. 8 — PSEUDO-COTTU PROFILE
Cottu is known only by an advertisement reproduced in ANTIQUES for October, 1928. The silhouette here pictured is cut from heavy black paper and mounted on a kind of brown lampshade parchment. Its maker might as justly have added the signature of Praxiteles as of Cottu.
From a private collection

Really, these wretched copies, signed and numbered though they are, should lead no one astray; but then, so few, so very few, collectors have seen the suave and skilful Pynchon Rossiter's work, except in illustration, that there *is* a real danger. Fortunately, that I might better prove my point, one of the artist's relatives wrote me about him and his charming water colors, and directed me to four of the latter in the possession of Mrs. William Sidney Rossiter of Concord, New Hampshire (*Figs. 1–4*). One is a head of Rossiter himself, another a portrait of his mother, the third a profile of his little sister Sarah Maria, who died when she was eleven, and last — and most charming of all — the head of a younger brother.

I have always admired the delicacy of my own example, this bust of the very young Arnold, in the high-stocked costume of 1810, with his bright blue eye, his firm red lips, and the merest hint of a side whisker on his damask cheek. It would need no signature to tell me that the same hand which drew the profile of his mother and his own likeness also did the portrait which is mine. The Governor Arnold profile measures three inches; Madame Rossiter's profile is a quarter of an inch longer, and her head is set against a sage-green background — not colored paper, but painted. Her dress is a slate gray, her muslin fichu creamy in tone, and her light brown hair shows through a filmy bowed and befrilled cap, the details of which are beautifully indicated. The face is sweet, refined, and rather more elderly than the abundant coiffure would suggest. But, altogether, it is one of the prettiest aquarelle profiles I remember to have seen.

In Pynchon Rossiter's own portrait, the lower part of the bust is concealed by a too modern frame. I should say, however, that the proportions are the same as those of my cherished Lemuel. Pynchon must have inherited his mother's hair, for pale brown, ambrosial locks curl over his forehead and ear. A very personable dandy he looks in the characteristic dress of the time. Indeed, he is rather gayer than my gallant, for, added to his frills and his tall stock, he wears an inner collar of a lively azure. His eye, too, is blue; but, sentimentally pale, he lacks the rosy cheek that is one of the Governor's chief charms.

Sarah Maria, the sister who died, it seems, shortly after her profile was painted, must have been a good, industrious small girl, to judge both by her countenance and by the intricate sampler that she completed, September 24, 1809, when she was only *nine*. On it she signed her name with a double long *S*, and stitched a verse quite unfamiliar to me:

> Across the waves, around the sky,
> There's not a spot nor deep nor high
> Where the Creator has not trod,
> And left the footsteps of a God.

Her silhouette, smaller than the others, measures only two inches and a half; the background is a warm, light tan, delicate in texture, and in no way resembling the coarse fabric of the reproductions. She has a resolute little face and deep brown eyes; her hair, too, is very dark, and what my children used to call "outgrowing"; in fact, it looks precisely as if the child had just relinquished a bob. The high-waisted muslin dress and the ruffles around the low neck are daintiness itself, and tiny loops of coral ribbon tie her girdle. Brown, also, is the color of the little boy, who, Mrs. Rossiter tells me, was the younger brother, an earlier William Sidney, a graduate of Yale in 1815. Certainly his profile bears a close resemblance to the small Sarah's. Despite his sulky look, I prefer him to all the rest, and the exquisite painting of his velvet, brass-buttoned jacket and his wide ruffled white collar would melt any other collector's heart as it has melted mine.

This is all of my story. Little is known of Pynchon Rossiter, even by his relatives, except that he was a Connecticut man, probably from Guilford, that he was a student at Yale in the class of 1810, and that, still young and unmarried, he was drowned, while bathing, at Detroit.

These five genuine profiles of our artist's workmanship are the only ones that I have seen; though I have no doubt search would reveal others in Connecticut. It seems probable that Rossiter worked professionally, since the likenesses of his own family are not signed or numbered, whereas the bust of Governor Arnold is. The characteristics of his work are delicacy, clear, adroitly applied colors — at times almost translucent — and a great deal of charm. With this further knowledge of his accomplishment, I do not hesitate to rank him with Gimbrède, and almost, though not quite, with the better known St. Memin.

Fig. 9 — Modern Silhouette in Daguerreotype Frame
The daguerreotype, concerning which see Antiques for June, 1926, was chiefly responsible for the passing of the profile art. Hence there is an amusing irony in the eviction of old daguerreotypes from their mid-century frames to make way for modern églomisé silhouettes. The example pictured is a reversed copy of a profile first published in Antiques for September, 1928.

Now look upon the travesties of his profiles — Satyrs to Hyperions — that I recently discovered (*Figs. 6 and 7*). To begin with, they are a great deal larger, about four and one-half inches, to be exact; even the size of signature and number is exaggerated. This, naturally, would not be a conclusive proof of forgery, for profilists frequently vary their sizes. But the paper is thick, brownish, butchery stuff, not painted as was Rossiter's custom when he desired a colored background, but penetrating the texture of the material itself. (Rossiter's paper, as a matter of fact, is always exceedingly thin, and backed with a second sheet equally fine.) The painting is coarse, the coloring stupid and muddy, there are touches of radiator gilt — Rossiter, to my knowledge, never employed gilding in shoulder seams and collar — and there is no faintest touch of distinction in either portrait. The man's bust is, very evidently, adapted from Governor Arnold's profile. Who served as model for the lady I do not know, but, in any case, I am convinced that she does the original injustice.

My next recital concerns other names and illustrations culled from *Shades of Our Ancestors*. Cottu, a profilist hitherto unknown save for his advertisements in the Providence newspapers in 1811 and 1812, now appears as the author of a somewhat uninteresting little head, signed, and dated *1826*, with the further indication, written below, that it depicts a certain Marie with an undecipherable surname (*Fig. 8*). Now, apart from the fact that this young girl's head in no way resembles the printed example by which Cottu proclaimed his virtues, that the bust curve is quite dissimilar, and the method of work very unlike, there are several other faults to find with it. The thickish paper on which the profile is mounted looks as if it had been treated with oil to darken it to a becoming aspect of age — a decided error, since, as paper grows older, it browns, not all over, but in spots; and the black paper from which the silhouette was cut is so heavy that it stands out from the background as if intentionally raised. In my experience the paper from which genuinely old scissor cuttings were made is, almost without variation, light and delicate to the touch.

Fig. 10 — Clever but Self-Betraying
A painted profile on a card. Evidently traced through a genuine hollow-cut, which served as a kind of stencil. The copyist made two mistakes: one, of maintaining the cut-out form in a painted profile; the other, of applying an 1810 head on an 1850–80 photographer's card.
From a private collection

William Bache, too, whose admirable work is so widespread and generally accessible that one would suppose it might discourage incompetent copyists, has, none the less, lately received this flattery of imitation. But, in his case, the adapter, ambitious beyond comparison, decided to improve on Bache, and, incidentally, to gild the lily, by combining some of Bache's heads with an approximation of the églomisé work done by accomplished Continental artists. The completed busts are neatly enclosed in daguerreotype frames, only forty or so years too late in date. I have seen the like in London as well as in America.

Now, as églomisé decoration the work is as bad as bad can be. It must have been accomplished with that granular gold in vogue both with radiator firms and misguided artists. In old profiles, either cut or painted, on paper or plaster, the gold embellishments look as if they had been breathed on — they are as impalpable

Figs. 11 and 12 — MODERN SILHOUETTES
These silhouettes, representing respectively Thomas Jefferson and Martha Washington, are derived from profiles by Bache, illustrated in ANTIQUES for September, 1928. The Jefferson head is reversed.

as that. In the églomisé type, the gilt forms a glittering mirror ground for the black bust. Moreover, none of the Bache heads which have lately been imitated by industrious copyists had ever been published until my article on Bache and Nixon appeared in the September, 1928, number of ANTIQUES. They were photographed from the Bache scrapbook now in the possession of Mrs. Chester Converse of Elmira, New York; and their advent in ANTIQUES was their first public appearance.

But remember that, as Desmond Coke says, "even forgers stand in need of education," a sentiment I am sure you would agree with if you could examine both *front and back* of the painted silhouette, here reproduced, that apes a hollow-cut (*Fig. 10*). For this early nineteenth-century George Graff, son of Andrew, must originally have been cut from white paper, then backed with black; otherwise the wisp of hair and the end of the cravat would not be indicated as they are. Turn over the present picture and you get the whole story. The profile has been painted quite recently, I should judge, on a photographer's card devised for a process of photography not invented until 1851. Against such counterfeits, knowledge is the best protection; I can give you no more helpful rule than to make yourself wiser than the counterfeiter.

Fig. 13 — MODERN SILHOUETTE
The original of this profile will be found in the collection of cuttings by Bache referred to above.

But, by way of summary of my observations, here are a few useful facts to go on. Old paper does not brown all over, but spots unevenly. Profiles already illustrated in magazines or books are usually open to question. Great historical names are likely to be too good to be true, and even family tradition is not always to be credited. Whenever I feel myself succumbing to this last lure, I tell myself again the story of the woman who, her Bristol teapot being praised, answered, "Yes, we *are* fearfully proud of that piece. You see, it was used at the Boston Tea Party!"

When all is said and done, the style is the man! It is the artist's incontestable signature, the final proof of his work. Of course, its sure recognition implies toil; but it's well worth while to paraphrase the advice of a very wise man, and say, "Study, and more study, and always study!" That is much better, I assure you, than, like Alice in Wonderland, to learn "to believe as many as six impossible things before breakfast." But, unfortunately, it is not nearly so thrilling to the romantic soul.

VENETIAN ROOM

So large a proportion of the published interiors of Italian dwellings are taken from Florentine sources, that this view of an apartment in the more intimate and picturesque Venetian style is doubly welcome. Now added to the group of historic interiors acquired by the Pennsylvania Museum, this room comes from the Soranzo Palace in Venice and, doubtless, well exemplifies the adequacies of aristocratic private apartments at the beginning of the sixteenth century, though the foreground aids to industry are scarcely attributable to that period.
Given to the Pennsylvania Museum by Clarence W. and H. Yale Dolan

Fig. 1 — Silver Teapot and Sugar Bowl (*1804*)
Made and marked by Simmons and Alexander of Philadelphia. The engraved cypher *S. P. R.* stands for Sidney Paul Rakestraw.
From the collection of Mrs. Morrison and Miss Godley

Two Philadelphia Silversmiths

By Doctor Samuel W. Woodhouse, Jr.

DATA as to our early craftsmen are so scanty and so scattered that our only hope of ever obtaining a connected history of these men and their accomplishment lies in piecing together chance items picked up here and there. Hence every stray bit of information, since it may assist in completing the pattern, is worth recording. Here is such a bit, which advances the story of Anthony Simmons and Samuel Alexander, two Philadelphia silversmiths, concerning whom little has hitherto been known.

In April, 1925, we attempted to solve the puzzle presented by the fragment of an engraved billhead or business card that had been found in the scrapbook of Lawrence Sully, the miniaturist brother of Philadelphia's famous portrait painter (*Fig. 2*). The check list of Philadelphia silversmiths and allied craftsmen published by Maurice Brix gave little assistance. It was, indeed, not until Miss Ella Parsons placed on loan at Independence Hall a very handsome vase-shaped three-piece tea service, bearing, on the teapot, the mark of Simmons and Alexander, that the engraved advertising fragment took on material importance. Still more recently, at the Loan Exhibition held in Trenton during the fall of 1929, several pieces of silver, accompanied by the original Simmons and Alexander bill for their making, supplied some essential facts which had previously eluded the investigator. Silver and silversmakers' account are both reproduced here by permission of their owners, Mrs. Morrison and her sister Miss Godley, great-granddaughters of Sidney Paul Rakestraw and General Foreman.

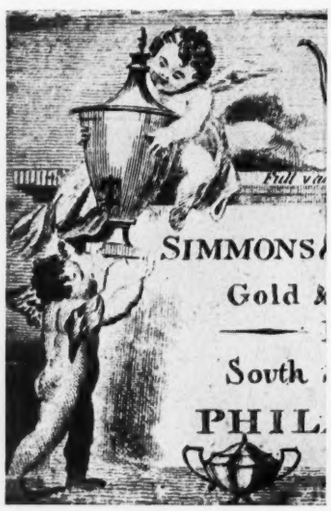


Fig. 2 — Fragment of Advertisement
Found in Lawrence Sully's scrapbook, in 1925. Identified by the bill of Figure 3.

Before the discovery of these valuable documents, it had been difficult to make sure that Anthony Simmons and Samuel Alexander were one-time partners. The old directories helped us in a measure, though in no case with mention of a corporate firm of Simmons and Alexander.

During all the period from 1796 until after 1808, Anthony Simmons is listed at 27 Sassafras Street. Meanwhile, from the following advertisement in the *Federal Gazette* for May 17, 1797, we learn that Alexander was, for a time, in business with one Christian Wiltberger at 13 North Second Street:

> Wiltberger and Alexander, Goldsmiths and Jewellers, have imported by the latest arrivals from Europe, a large and elegant assortment of silver plated wares, jewellery &c., now opening and for sale at the manufactory and warehouse, No. 13 north Second Street, nearly opposite Christ Church, where they carry on the silversmith and jewellery business in all its branches, on the most reasonable terms. Such orders as their friends or the public are pleased to favour them with, will be thankfully received and punctually executed in the neatest manner.
>
> N. B. *The highest price given for old gold and silver.*

When this partnership was begun we cannot say; but the suddenness and violence with which it was ruptured suggest that it endured for but a brief period. Within less than a month after the appearance of the polite announcement quoted above, we find Alexander airing his woes to the public, and, simultaneously, defying his erstwhile partner in the

columns of the *Federal Gazette* for June 5, 1797.

Wiltberger and Alexander, Silversmiths and Jewellers, have this day dissolved their partnership by mutual consent. As Mr. Wiltberger has authorized himself to settle the business without my knowledge, I therefore think it my duty to inform my friends and the public, that I am neither dead, insolvent, or run away, but that I have lately removed to the house formerly occupied by Mr. Wiltberger, in south Second Street, No. 33, where I mean to carry on the business in all its branches, on the most reasonable terms.

N. B. *The highest price given for old gold or silver by* Samuel Alexander.

Two days later, Christian Wiltberger announced that he had dissolved the partnership.

Alexander may have been a temperamental soul. Between 1801 and 1805 he disappears, and we do not rediscover him until 1805, when he is mentioned as located at 17 South Second Street. In 1808, he has removed to 213 North Second Street.

After the apparently stormy termination of his business association with Wiltberger, we have no knowledge of Alexander's taking unto himself other partners until, in 1804, he bobs up from among the voids as junior member of the firm of Simmons and Alexander, at 17 South Second Street. For this illuminating piece of news we are indebted to the bill which accompanies the silver of Mrs. Morrison and Miss Godley. As to the endurance of this second partnership, we are not informed.

This bill, dated *October 12, 1804*, calls for a silver teapot and sugar bowl, together with other articles, engraved with the cypher *S. P. R.*, for Sidney Paul Rakestraw, a Philadelphia belle who married General Foreman, of Revolutionary fame, and went up the Delaware River to dwell in Hunterdon County, New Jersey. It is always with great satisfaction that one turns up a bill side by side with the very objects for which it renders account. Such bills for domestic furnishings are rare, and, for those studying the economic history of the United States, are of the greatest value, particularly when, as in the present instance, they list itemized charges not only for fashioning certain articles, but for various minor extras in the way of engraving and of supplying wooden handles for the teapots.

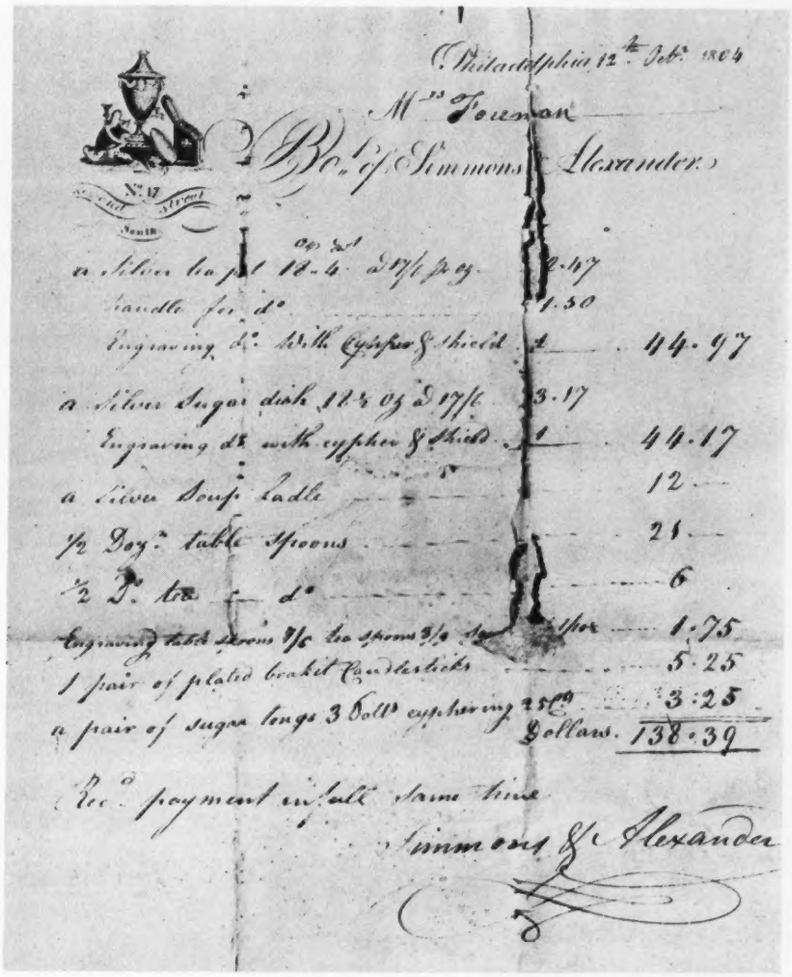


Fig. 3 — Bill for Silver
Rendered by Simmons and Alexander for the teapot and sugar bowl illustrated, together with other articles. The careful itemization of this account adds materially to its interest and value.
From the collection of Mrs. Morrison and Miss Godley

The teapot and sugar bowl of our illustration are stamped with two rectangles, one above the other, bearing the names *Simmons & Alexander*. The teapot of Miss Ella Parsons' three-piece set, previously noted, is similarly marked; but her sugar vase carries only the touch *S. Alexander* in a rectangle. We have seen a similar helmet-shaped flat-fluted creamer marked *S. Alexander* with an eagle displayed, and likewise a tea caddy, flat-fluted, marked only with an eagle displayed. Perhaps these variations are further evidence of Alexander's temperament. It is to be observed that Joseph Lownes (*c. 1754–1820*) used an eagle punch very similar to that employed by Alexander and at the same period. Does this use of the eagle displayed imply that, in his early days, Alexander was apprenticed to Lownes; or is it a symbol of a craftsman's pride in his citizenship in a new nation?

Figs. 4 and 5 — Eagle Marks on Philadelphia Silver
The Lownes mark at the left shows the early form of eagle, based on the arms of the United States. This was also used by Alexander. The M'Mullin eagle at the right is perhaps a slightly later version.

Furniture Items from the Year's Sales

AT THE urgent request of several subscribers, ANTIQUES has been at some pains to collect and here republish, for ready reference and comparison, certain items of furniture from the Reifsnyder and Philip Flayderman collections which have achieved wide publicity by virtue of the prices paid for them at public sale.

The undertaking has been facilitated by the generous coöperation of Howard Reifsnyder, Jr., and Messrs. Flayderman and Kaufman, who have supplied fresh photographic prints. The American Art Association-Anderson Galleries, under whose auspices the collections in question were dispersed, likewise assisted by giving access to their records.

The sums brought by the items pictured have been characterized by various critics as excessive, and as representing only artificial and transitory valuations. With this view ANTIQUES is not in sympathy. Forces inherent in present-day psychology — and more than likely to be manifest in the psychology of the future — are working for an ever-growing interest in examples of early hand craftsmanship, and for a corresponding increase in the amounts which wealthy collectors are willing to pay for recognized masterpieces in that domain. Some concurrent overprizing of relatively inferior objects is to be expected and should be guarded against. But it will not seriously affect a course of events too clearly foreordained to be halted or even diverted.

Fig. 1 — CARVED MAHOGANY PHILADELPHIA HIGHBOY (*c. 1770*)

Pedigreed ownership in the Van Pelt family. Original state, with original brasses. In excellence of untouched condition, superiority of proportions, and just application of ably wrought ornamental carving, it must be rated among a very small group of the most perfectly conceived and executed highboys made in pre-Revolutionary Philadelphia. Since the other members of the group are either held by museums, or in private collections where they are likely to remain indefinitely, the record sum paid for this distinguished specimen at the Reifsnyder sale, in April, 1929, is not particularly surprising.

Fig. 2 — WALNUT RHODE ISLAND WING CHAIR (*c. 1730–1740*)

Attributed to Job Townsend of Newport, father-in-law of John Goddard. In its details of leg and stretcher matching an accompanying set of six vase-back side chairs. An early and perhaps unique example of its type, compensating in sturdiness for whatever it lacks in subtlety and grace. The heavy, curved, flat stretcher is a most unusual feature, which, seemingly, in this country occurs only in the chairs of Rhode Island and Philadelphia — both Quaker strongholds. Disposed of at the Flayderman sale in January, 1930, this relatively simple but highly exceptional chair brought considerably more than somewhat later and more sophisticated but less uncommon specimens of similar type.

Fig. 3 — CARVED MAHOGANY PHILADELPHIA WING CHAIR (*c. 1770*)

One of the six famous sample chairs attributed to Benjamin Randolph, which were illustrated and described in ANTIQUES for May, 1927. While this chair has occasioned some controversy, the weight of opinion, based on a careful analysis of its materials and construction, supports its claim to American origin. Massive in proportions, richly carved on arms, legs, and apron, and with its legs terminating in heavily furred paw feet, this chair has long been accorded first place among early American examples of its class. No similar piece of American origin has thus far publicly come to light. Because it is unique, and because it reveals the art of the Philadelphia furnituremaker on a plane comparable with that reached by English contemporaries, this chair brought a record price at the Reifsnyder sale. The Pennsylvania Museum was the purchaser.

Fig. 4 — MAHOGANY RHODE ISLAND URN STAND (*c. 1760–1770*)

Comparison with a labeled Pembroke table by John Townsend of Newport reveals the handiwork of the same maker in this urn stand. Evidently devised to facilitate the elegant pouring of tea, this piece was equipped with a galleried platform for the urn and a sliding shelf for the accommodation of a cup. Such specially ceremonial methods of entertainment must have been unusual in Colonial days. In any event, stands of this kind are extremely rare. Because of its rarity and its safe attribution to John Townsend, the present specimen aroused lively competition at the Flayderman sale.

Fig. 5 — MAHOGANY AND SATINWOOD BOSTON SECRETARY (*1790–1800*)

Bearing the label of John Seymour and Son of Boston, and with its interior painted with the makers' characteristic blue, this exquisite secretary perhaps marks the high point of achievement by New England cabinetmakers of the early Federal period. Finely proportioned throughout, it further reveals a care in the selection and matching of veneers, and a refinement and delicacy in all its details which place it virtually in a class apart. The finishing touches to its distinctiveness are the inlaid swags on the tambour doors and the employment of Battersea enamel drawer pulls. These various features, coupled with the surviving label, account for the interest aroused by this secretary in the Flayderman collection.

Fig. 6 — MAHOGANY RHODE ISLAND TEA TABLE (*1763*)

By John Goddard of Newport. Without reasonable doubt, the subject of surviving correspondence between Goddard and Moses Brown, the latter of whom was acting for Jabez Bowen, eventual owner of the table. An exceptionally choice piece of pre-Revolutionary New England furniture, in which the Newport block motive appears in modifications skilfully adjusted to the exigencies of the immediate design. While less elaborate than contemporary Philadelphia pieces of similar intent, this table possesses a degree of individuality sufficient to establish the creative genius of its maker. Because of its intrinsic quality, its rarity, its condition, and its well attested ownership by a distinguished Rhode Islander, it was one of the chief prizes of the Philip Flayderman sale.

Fig. 7 — CARVED MAHOGANY PHILADELPHIA ARMCHAIR (*c. 1765*)

On the basis of similarities to a labeled chair, safely attributed to the shop of James Gillingham. Less elaborately carved than some other Philadelphia pieces; but, despite its massiveness, very beautifully proportioned, and in all its linear relations splendidly composed. Its relatively low, subtly curved back brings its measurements more closely into conformity with those set by Chippendale than is common to the normally rather high backed Philadelphia chairs. In this aspect of his work, Gillingham may have followed the lead of Benjamin Randolph. While others among the chairs in the Reifsnyder collection brought higher prices, only one or two better deserved recognition than this fine specimen.

SUMMARY OF RECORDED PRICES

Fig. 1, $44,000; *Fig. 2*, $3,600; *Fig. 3*, $33,000; *Fig. 4*, $3,800; *Fig. 5*, $30,000; *Fig. 6*, $29,000; *Fig. 7*, $8,500.

Spatter

By Homer Eaton Keyes

Illustrations, except as otherwise noted, from the collection of A. C. Williams

WHAT about spatterware? When was it made, where was it made, and what — if anything — does it mean? The triplicate question is not easily answered. The more examples of cottage earthenware one examines, the more distrustful he becomes of his ability to identify the source of unmarked specimens, even when the latter exhibit seemingly decisive resemblances, in shape, glaze, and manner of decoration, to pieces upon which the manufacturer has placed his factory insignia.

Not long since, it was Pennsylvania gaudyware that held the attention of collectors. The visible supply of that cheerful and relatively early merchandise having been materially depleted, attention has recently been centring upon spatterware — or as it may perhaps more correctly be designated — spongeware.

This is a relatively heavy, whitish — rather than richly cream-glazed — earthenware, a large part of whose surface is covered with a stipple design in some bright color — blue, yellow, rose-pink, purple, green, and even black. In the midst of this stipple work, a clear spot is usually reserved for the depiction of a bright-colored bird, a flower, or a fragment of rudimentary landscape. At times, however, the pictorial motive is omitted, and a passage of stipple in a color violently contrasting with that of the surrounding area is substituted.

As to the method of applying this stipple, or spatter, to the surface of the ware, there is no great mystery. The process was doubtless accomplished with a sponge, or its equivalent, dipped in color, squeezed partly dry, and then dabbed on the surface of the article to be decorated. The result is a rather sorry approximation of the sprayed mottling of early delft and the powdered blue, upon whose perfecting English makers of porcelain expended so much experimental effort. The decoration in the reserve, too, particularly if it be a bird, may perhaps be viewed as a scrawny middle-class competitor of the gorgeous fowl that strut across the vitreous exquisiteness of the proudest products of Chelsea and Worcester.

Fig. 1 — Creamware Plate (*c. 1800*)
Rich creamware with green crimped border, and peacock, or pheasant, decoration. The foliage is indicated by brush-work rather than with the aid of a sponge.
From the collection of Harry F. Allen

Such suggestion of analogy, however, is merely a surmise. Though the wide, sponged borders of this late earthenware may reasonably be accepted as an economical imitation of powdering, the sponge as a means of achieving ornamental effects was an implement of early utilization. It saved a vast amount of trouble and pains for the early eighteenth-century decorator of English delft who found himself under the necessity of representing the foliage of trees and bushes. After he had drawn trunks and branches, only a few dabs with a color-saturated sponge were required to clothe the forest skeletons with satisfyingly fuzzy verdure. Witness, for example, a late seventeenth-century Bristol dish illustrated in Figure 99 of Rackham and Read's *English Pottery*. Sponge work reappears in the leafage surrounding

Fig. 2 — Creamware (*c. 1800*)
On creamware of this general description, the coloring of the decoration tends to blues, gray-greens, yellow-orange, and black.
From the collection of John B. Morris, Jr.

the bird-adorned creamware which Leeds and other potteries turned out during the late eighteenth and early nineteenth centuries.

Our familiar spatterware, therefore, presents nothing new in technique, but only an exceptionally liberal and somewhat ingenious utilization of a process long in vogue, and hence perfectly familiar to the veriest tyro among ceramic painters.

Fig. 3 — Creamware and Spatterware
The teapot at the left is creamware (*c. 1800*) and belongs in the same category as the pieces shown in Figures 1 and 2. Here the foliage is evidently sponged. The right-hand teapot represents the subsequent whiter and harder, glazed spatterware (*c. 1830–1845*).

The bird which so frequently appears on this ware is likewise an old friend resurrected. Ornithologically speaking, his species defies sure identification; but for purposes of convenient reference, he may as well be called a peacock — or perhaps a fancy pheasant. Both, we may note, are, in the life, of Asiatic origin. Possibly first suggested to English potters by the many-hued aviaries of Chinese porcelains and enamels, this curiously constructed peacock seems to have made his formal English début on eighteenth-century Bristol delftware. Various English writers have been at some pains to show that he was invented, or perhaps rather first adopted by the Bristol decorator John Niglett (active *1714–1754*), who also depicted roosters, falcons, birds of paradise, and human beings with an admirably swift and carefree touch, and, apparently, had occasional recourse to sponge work as a means of speeding the growth of foliage.

Fig. 4 — Pink Spatterware Teapot
Precisely similar to the second teapot of Figure 3 except for the color of the spatter — pink instead of blue — and the rare substitution of a dove for the usual peacock.

Flitting from its primal roosting place on delftware, our peacock, together with several other exotic fowl, presently alighted on various creamware utensils — plates, platters, jugs, teapots, bowls, and cups and saucers, — whence for a generation or so, it cocked a weirdly baleful eye at the universe. Following the first decade of the nineteenth century, however, its popularity seems to have suffered a temporary eclipse, until it was revived with the advent of spatterware.

As to when this revival occurred, we have no means of judging except by checking the indices of date afforded by the shapes of such major items as pitchers and teapots against the ever-unreliable assertions of family tradition. The pitcher of Figure 19, for example, may hardly be credited to a decade earlier than the 1830's. It may even belong in the 1840's. The pitcher of Figure 16 is little or no earlier. Fortunately our judgment in the next instances corresponds fairly well with the tradition accompanying the teapot, sugar bowl, and creamer pictured in Figure 9. These items, according to A. C. Williams of Ravenna, Ohio, in whose collection they now repose, were purchased at a store in Westmoreland County, Pennsylvania, in 1835 or 1836. Our own guess would have placed their date at least five years later; but half a decade or so is not worth quarreling about. In general we shall not be far wrong if we bound the spatterware period between the years 1830 and 1845, though bearing in mind that the progenitors of this ware go much further back than that, and are not to be confused with their somewhat decadent posterity.

Like most of the other conspicuous tableware of our ancestors, spatterware seems to have enjoyed its greatest popularity in Pennsylvania. It was, however, by no means confined to that territory; for specimens are still to be found quite plentifully throughout New England and New York State, and are far from unheard of in the British Isles.

Whether its extensive vogue was due solely to

Fig. 5 — Pink Spatterware
The landscape feature of the cup and saucer at the right is a rare departure. It seems pertinent to enquire whether this house may be intended for the Harrison log cabin so much exploited in the presidential campaign of 1840.

its cheerful companionability on the domestic board, or owes some debt to a certain superstitious regard for the peacock as a symbol of good fortune, it would be difficult to determine. In his entertaining book *The Red Hills*, Cornelius Weygandt shows an inclination to the latter opinion. The peacock — granting that our bird is a peacock — enjoys a long history of veneration. He was Juno's watchful attendant. To the early Christians, he was an emblem of eternal life. An inevitable tenant of the English and Continental landed estates, his shrill vocalizations were believed to portend a coming storm — hence the frequent appearance of his wood or metal image on rural weather vanes. Mr. Weygandt further points out the constant occurrence of the peacock in Pennsylvania-German *fractur* work, and among the decorations of painted tin. A truly omnipresent fowl, he was everywhere seemingly much preferred to flowers or landscapes as the *pièce de résistance* of spatterware.

Fig. 6 — SPATTERWARE
As in the previous illustration, the small cup and saucer in the middle were intended for a child. The spatter is pink; the central design, a floral motive. The other items are spattered in green.

As to the factory source of spatterware, our information is meagre, but, perhaps, adequate. Several of Mr. Williams' specimens bear the name *Adams* impressed. The brothers Rhead, furthermore, in their *Staffordshire Pots and Potters*, page 240, picture three characteristic pieces preserved in the Tunstall Museum, England, which are marked *Adams*, and are credited to the pottery of William Adams of Greenfields (*1798–1865*), son of William Adams of Stoke-on-Trent (*1772–1829*). These Adamses, father and son, produced a great variety of blue printed ware, and creamware with bright decorations. Their descendants are following in the same path. To another branch of the tribe belonged the William Adams of Greengates, who started his career as an apprentice of Wedgwood, subsequently rivaling his master in the making of the finest of jasper and basaltes. There were, likewise, still other Adamses, who, under the name of William Adams and Company, conducted a pottery at Cobridge.

But, as already stated, it was Adams of Greenfields who turned out a goodly proportion of our old-time spatterware, a product rather specially stressed by the brothers Rhead as exemplifying the ingenious employment of virtually unskilled labor for accomplishing a decorative treatment, which, though primitive, is nevertheless highly pleasing in effect. Even a person who could not learn to write could learn to outline calligraphic peacocks and to brush in the broad washes

Fig. 7 — SPATTERWARE
Cup plate — or child's plate — in dark red spatter. Sugar bowl in somewhat violent pink and green spatter without other decorations.

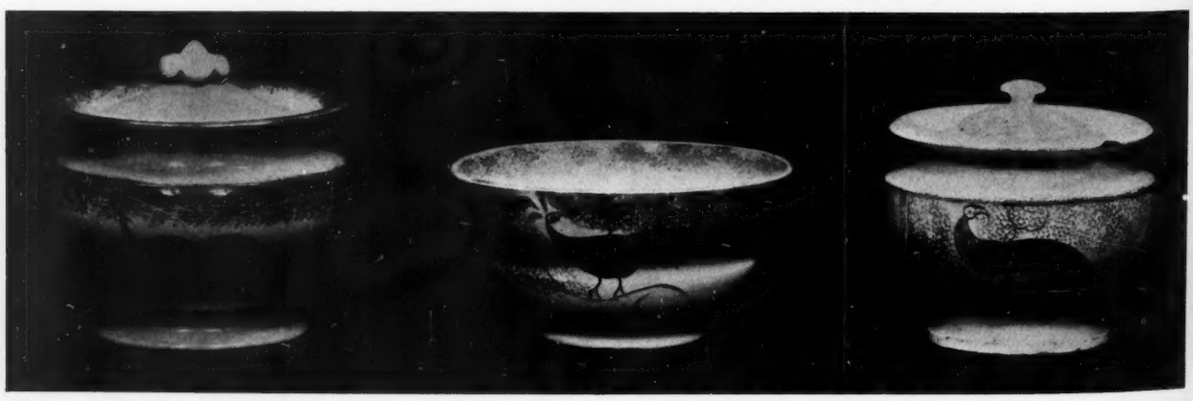


Fig. 8 — PINK SPATTERWARE BOWLS
There are somewhat vexing differences in the contours and coloring of spatterware bowls, and in the shapes of similar utensils. They imply a diversity of workmanship, but not inevitably separate factory sources.

Fig. 9 — PINK SPATTERWARE SET
Said to have been originally purchased in Westmoreland County, Pennsylvania, in 1835–1836. They may be slightly later. Comparison with marked specimens safely identify them as Adams products.

of color which sufficed to indicate their plumage. Still less ability was entailed in manipulating the sponge with which the stipple effect was produced. The process must have been much cheaper and quicker than transfer printing.

It is not likely that Adams of Greenfields had any monopoly of the English manufacture of spatterware. Among any considerable number of specimens of the ware, at least three recognizably different peacock types will be discoverable: first, the fully calligraphic type, whose outline from beak to tail feathers might have been done with two brush strokes, the eyes and crest being added later; second, the thin-necked type, in which the drawing of the head is distinct from that of the neck; and lastly, the fat-necked type, in which, again, the lines of head and beak are opposed to those of the body. Doubtless there are others. The first type, which is the most skilfully drawn, occurs on unmarked pieces of spatter; but it is also the only type which we find on specimens bearing the *Adams* mark. Its appearance may fairly be accepted as invariably indicative of Adams' authorship. The other peacock types are obviously the work of other decorators; but that circumstance does not entirely preclude an Adams factory attribution for at least some among them. A word concerning marks indicative of other sources will be found in the Editor's Attic of this issue.

The hot-milk, or chocolate jug of Figure 20 offers testimony that one American manufacturer went some of the way toward imitating the Adams product. The piece is of cream earthenware, sponged with blue. On its bottom are stamped the words: *American Pottery Co., Jersey City, N. J.* This mark fixes the date of the jug within the early 1840's. By that time, Daniel Greatbach, the English potter, had become associated with the Jersey City concern. Possibly he imparted to its workmen the secret of sponging. But this American specimen, even if unmarked, could hardly be mistaken for English ware. Its glaze seems somewhat harder, colder, and more forbidding than that of the foreign product; its blue is less intense, and less gaily insouciant in application. Beyond this stipple, no attempt at ornamentation is visible.

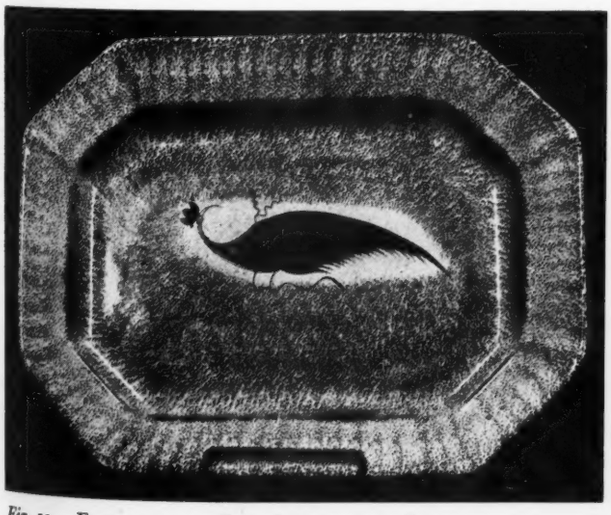


Fig. 10 — FOURTEEN-INCH PINK SPATTERWARE PLATTER
Marked *Adams*, impressed. There is a calligraphic quality in the drawing of this and certain other spatterware peacocks which indicates their common source.

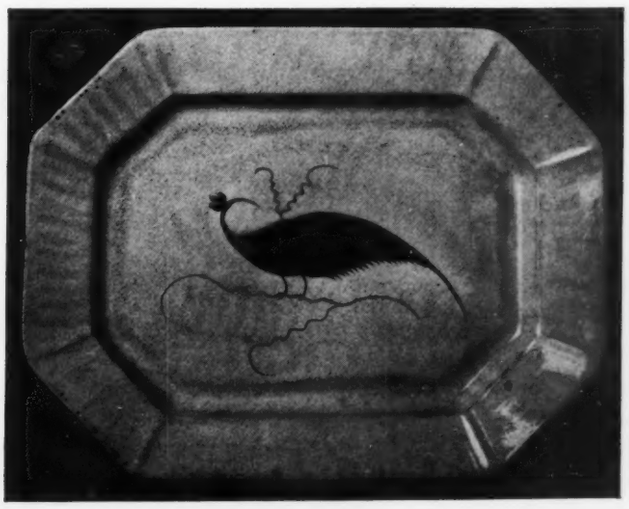


Fig. 11 — SPATTERWARE PLATTER
Clearly an Adams product and so marked. Such peacocks are safely attributable to a single decorator in the Adams works.
From the collection of E. F. Schantz

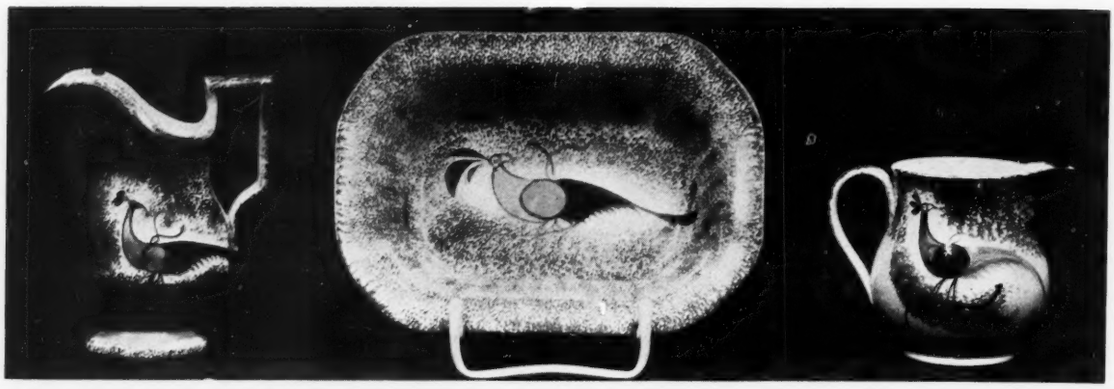


Fig. 12 — PINK SPATTERWARE
Colors ranging from red to pink. Stippling and drawing both show departures from those of marked specimens.

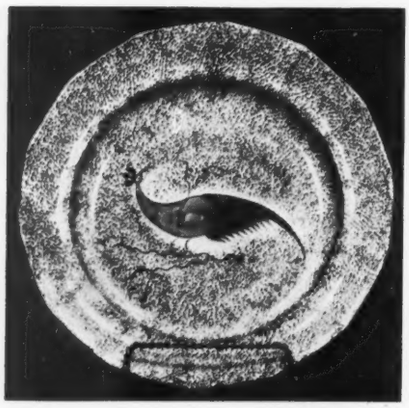


Fig. 13 — PINK SPATTERWARE PLATE
Mark, *Adams*, impressed.

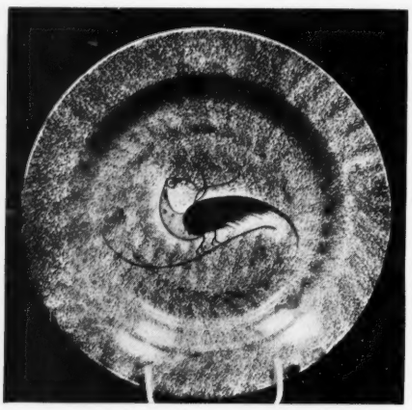


Fig. 14 — PURPLE SPATTERWARE DEEP DISH
Compare peacock with other specimens.

Fig. 15 — BLUE SPATTERWARE PLATE
Mark, *Adams*, impressed.

The jug is, however, a convenient document, in so far as its shape and method of decoration and its known approximate date assist in establishing the period of somewhat similar imported patterns. Furthermore, it suggests the possibility that the ten-inch plate with the transfer-printed eagle of Figure 21 may be a Jersey City product of the early 1840's — contemporary with the Harrison pitcher turned out for the hard cider campaign of 1840. Of course, the plate may equally well have been made in England; but, in either case, it must be viewed as an unusual specimen of the spatter type.

So much, then, for spatterware. It is a late and not intrinsically important ceramic product; but it is eminently collectible, and, furthermore, when collected and grouped in quantity, it is quite resplendently effective on the shelves of pine dresser or corner cupboard. Some enthusiasts concentrate their attention upon spatterings of a single favorite color. Others gather as many colors as possible. Some cling to bird designs only; while others seek an all-inclusive diversity. To the genealogically inclined, we venture to recommend an interesting departure from the accustomed mode; namely, the acquisition of a sequence of English wares — from early delft to ultimate spatter — whose decoration includes the major motive of a long-tailed, crested bird. Only such a sequence will satisfy latent doubts as to the true identity of the strange, winged creature, which, though doubtless accepted in Pennsylvania as a peacock, may have descended from a Chinese pheasant or even from the cormorant — the favored liver bird of Liverpool. But perhaps it will suffice to christen him Rara Avis and so release him.

Fig. 16 — BLUE SPATTERWARE BOWL AND EWER

Fig. 17 — Dark Red Spatterware Platter

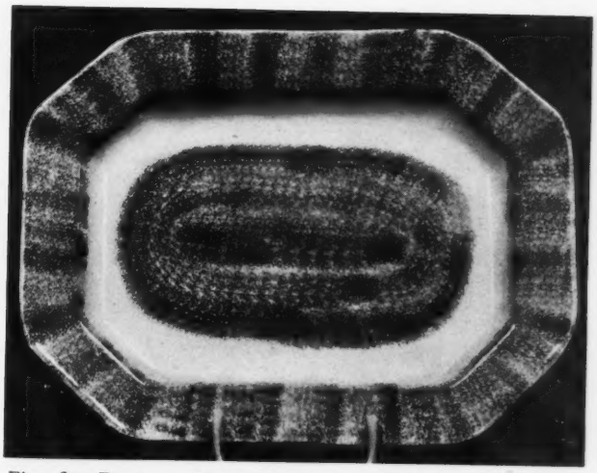


Fig. 18 — Pink and Green Spatterware Platter

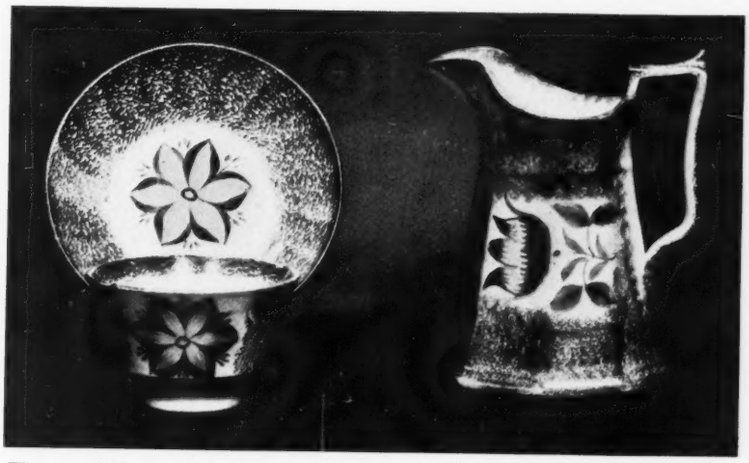


Fig. 19 — Yellow Spatterware
Cup, saucer, and six and one-half inch creamer with floral motives.

Fig. 20 — American Spatterware (*c. 1840*)
Hot-milk or chocolate pot of cream earthenware, sponged with a pallid blue. Circular mark, impressed, *American Pottery Co., Jersey City, N. J.*
Privately owned

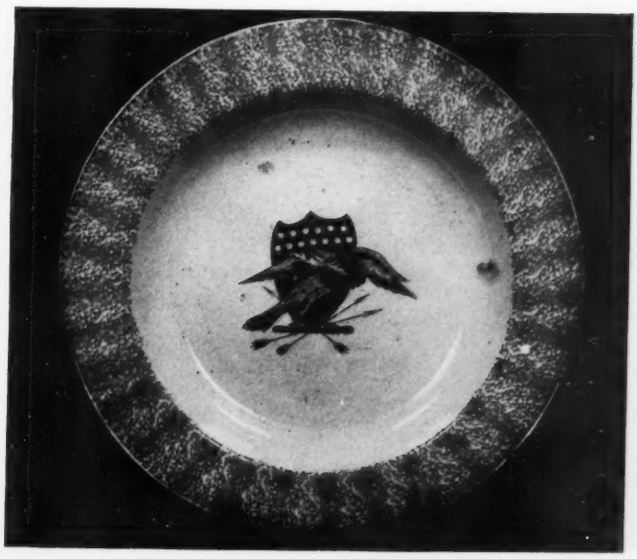


Fig. 21 — Blue Spatterware Plate
The transfer-printed eagle marks a distinct departure in spatterware decoration. But the combination of engraved eagle and coarse spatterware border is not a happy one. The charm of spatterware lies in its naïveté.

Fig. 1 — CHARACTERISTIC STIEGEL TYPE SMALL DECANTER
Blown in small pattern mold; twisted and expanded. The result is a very softly outlined, delicately graduated spiral pattern extending from base to lip. These vessels are known as either toilet bottles or small decanters.

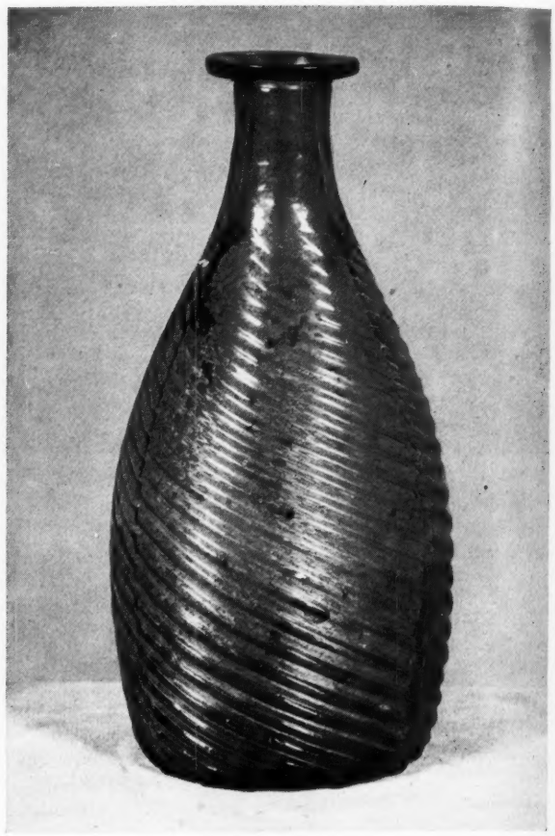


Fig. 2 — BLOWN THREE-MOLD SMALL DECANTER
Here the spiral ribbing is derived directly from contact with a spiral pattern cut in a full-size mold. Process and result are obviously different from those exemplified in the bottle of Figure 1. Note characteristic vertical mold marks.

The Stiegel Blown Three-Mold Myth

By HELEN A. MCKEARIN

'Tis there
The instinctive theorizing whence a fact
Looks to the eye as the eye likes the look.

IN THESE lines of Browning's lies the explanation of many an erroneous attribution of American glass. The magic in the name of a famed glasshouse often prevents our unbiased judgment of prized pieces. The more obvious characteristics of these pieces, and any data pertaining to them, assume the aspect of complete proof of origin when interpreted by eyes focused according to preconceived wishes and by a mind already prejudiced. The Stiegel blown three-mold myth offers a case in point. Its seed was sown by Frederick William Hunter in his book *Stiegel Glass*. Since then it has sprouted and, weed-like, spread almost everywhere.

A careful examination of the few paragraphs which Mr. Hunter devotes to blown three-mold glass discloses the fact that, contrary to the impression of many of his readers, nowhere does he *definitely and unequivocally assign blown three-mold glass to Stiegel's factories*. Instead, he very tentatively considers the *possibility* of such an attribution in the case of certain blown three-mold "small decanters," a flip, and a sugar bowl. And here the evidence which he offers is so weak as to indicate that he was seeing Stiegel characteristics where he wished to see them, even though they were actually nonexistent.

The entire case is presented in two paragraphs (pp. 197, 198). The small decanters, "white, blue, and amethyst," which Mr. Hunter includes in his Stiegel group display a pattern of vertical ribbing, *with the base ribbed to the pontil*. He excludes, as much later, specimens of the same shape and type of ribbing, but finished with a smooth base.

The difference between these patterns apparently escaped his observation: on the former, the vertical ribbing extends into the neck, which has two collars; and, on the latter, to a well-defined collar at the base of a plain neck. Briefly, Mr. Hunter's reasons for accepting the small decanter with ribbed base are as follows: "recognized by local tradition as of Stiegel make"; "a stopper of unquestionable Stiegel origin . . . that would fit a quart decanter of this type"; a feeling that "certain of these decanters

bear evidences of a close relationship to the Stiegel material and careful workmanship"; and Stiegel's listing of "Quart Decanters Molded." Slim evidence!

Tradition never proves anything. On the contrary, it is a snare for the unwary investigator. Facts are easily forgotten, and more easily twisted, when passed down through three or four generations; and there was a lapse of one hundred and forty years between the closing of Stiegel's factory, in 1774, and the publishing of *Stiegel Glass*, in 1914. A tradition, particularly one so old, can be of only contributory value in classifying any piece of glass. Unless verified by the inherent characteristics of the piece itself, by its style and the method of its production, the tradition *must* be discarded.

Mr. Hunter recorded tradition only in support of other evidence. But unfortunately it is this tradition which has been taken, and is quoted today by most of his readers, as proof positive that the small decanters are Stiegel products. Of the other evidence, one never hears mention. It is, however, far from sufficient to warrant acceptance as constituting proof.

Fig. 3 — Blown Three-Mold Small Decanter
Ribbed from pontil on base to lip. Two collars. This type Mr. Hunter was inclined to attribute to the Stiegel factory.

"A stopper of unquestionable Stiegel origin . . . that would fit a quart decanter of this type," offers a rather insecure premise for deductions concerning a decanter. If by the word "fit" Mr. Hunter means actual physical fitting, one might as logically conclude that the blown three-mold decanter in Figure 6 was made in the same factory as the English cut decanter next to it, or that the English cut decanter was made in the American birthplace of the blown three-mold specimen, for the two stoppers are perfectly interchangeable in so far as "fit" is concerned.

Almost any one stopper might fit a great number of decanters — all made at various times and in different places. Nor is his conclusion tenable if "fit" means that the Stiegel stopper was similar in type to those used for the small decanters. The so-called tam-o-shanter stopper peculiar to such decanters is never found in sizes for quart or even pint vessels of the kind. Furthermore, Mr. Hunter adds confusion to his argument by saying: "I have never seen a quart specimen that was not of much later make."

Stiegel's term "Quart Decanters Molded," is indeed

Fig. 4 — Blown Three-Mold Small Decanter
Plain base; plain neck. Ribbing extends only to single collar. This type Mr. Hunter excluded from the Stiegel category.

Fig. 5 — Stiegel Type Small Decanter
Blown in small pattern mold, and expanded. The vertical ribbing is so faint as to be visible only at the base.

vague. It affords absolutely no conception of the type of mold employed. Certainly, in itself, it conveys no suggestion of a three-part mold. Since Stiegel was bent on producing in America the types of glass which were being imported from abroad, it is probable that the phrase indicated a type of decanter popular at the time in England and Ireland, and there referred to as molded decanters. These decanters were blown in dip molds (shallow iron molds), which gave them a band of vertical ribbing on the lower part of the body.

The point of "material and careful workmanship," on the ground of which certain small decanters with plain bases were excluded from the Stiegel category, while others with ribbed bases were included, does not hold. Had Mr. Hunter been able, at the time of his writing, to make searching comparisons among a hundred or more of these small decanters, he would have discovered that the two types share equally in similarities and in variations of workmanship. If one type is to be classed as Stiegel, the other must be also. If one type is not Stiegel, neither is the other. To the question of material and workmanship as a reliable basis of attribution, however, we shall give general rather than specific consideration later.

Fig. 6 — CUT VERSUS BLOWN
The decanter at the left is of English cut glass (*c. 1800*). That at the right is an American blown three-mold specimen (*c. 1820*). The pattern on the English decanter was obtained by cutting or grinding a plain vessel. The three-mold pattern was obtained by blowing glass into a hinged metal mold on whose interior surfaces the desired pattern had been cut. More quickly made than cut glass, the blown three-mold type aimed to produce a similar decorative effect at much lower cost.

Mr. Hunter's brief for the possible Stiegel production of blown three-mold is completed in the following quotation:

> . . . a flint flip glass and a flint sugar bowl . . . bear such close resemblances to the glass made at the Stiegel factory and . . . are decorated with designs . . . so intermediate between the Stiegel designs and the subsequent American ones, that I have been able neither unqualifiedly to retain, nor unqualifiedly to reject them with any satisfaction. I have therefore chosen to regard them as possible missing links and to list them accordingly.

Surely no statement could be more noncommital. And yet, many who have read it have assumed it to be a positive assertion of the Stiegel origin of some among the surviving specimens of blown three-mold glass. (*See Figs. 7 and 8.*)

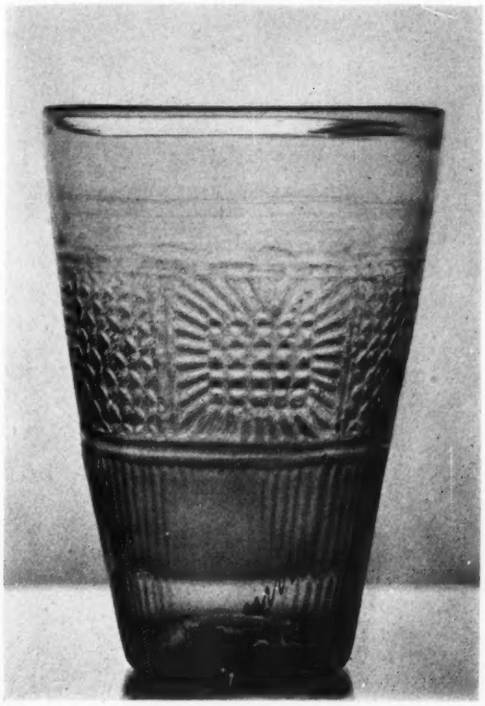
To a pioneer blazing a trail through the wilderness of ignorance surrounding American glass, it was inevitable that the quality of glass, or "Stiegel material and careful workmanship," should appear to be a reliable factory earmark. But the subsequent research, for which Mr. Hunter provided the impetus, proves that to determine the origin of a piece of glass from its *quality* is, indeed, to build on a foundation of sand.

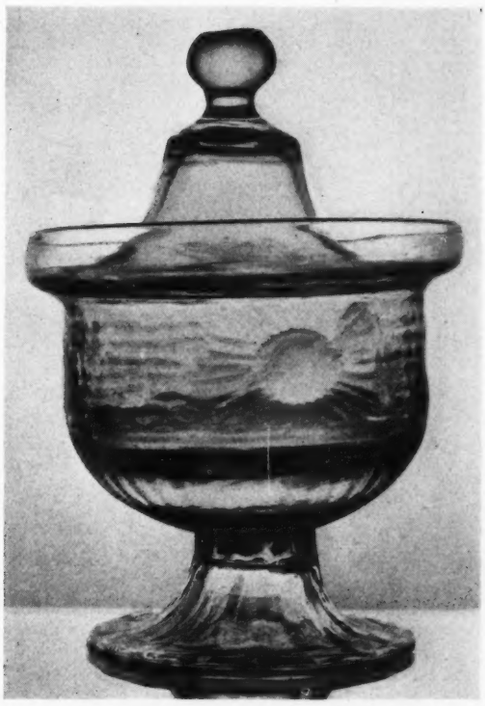
Stiegel's workmen did not cease to blow glass after the close of the Manheim factory, in 1774. On the contrary, they carried the Stiegel methods, receipts, and designs with them to other works and handed them on. This fact alone invalidates any argument for Stiegel ancestry on the ground of workmanship.

For the same reason, only a relatively small proportion of early American glass may be given a definite factory identification. Specimens may be designated as of "Stiegel type," and that is all. Moreover, we know today, in spite of the testimony of persons gifted with supreme powers of tactility and a sixth sense for Stiegel atmosphere, that many pieces once confidently identified as Stiegel were blown in Maryland, Pennsylvania, and Ohio glasshouses.

The quality of a piece of glass does not reveal the name of its parent glasshouse.

If it had been possible for Mr. Hunter to make a comparative study of more than 3,500 blown three-mold specimens, as I have done during the past seven years, the designs on the flip and the sugar bowl which he cites would not have seemed to him "intermediate between the Stiegel designs and subsequent American ones." He would have perceived that they are blood brothers of those other blown three-mold patterns which he refers to as subsequent. The sunburst on the flip is identical with that which occurs on quart decanters blown at Keene, New Hampshire, about 1820. There is nothing intermediate about that. Further, he would have realized that all blown three-mold geometric patterns are the early nineteenth-century offspring of patterns used on contemporary, or slightly earlier, English and Irish blown and cut glass. While he speaks of blown three-mold, in general, as "imitations of English cut glass of the last years of the eighteenth century, so popular





Figs. 7 and 8 — NOT STIEGEL, BUT THREE-MOLD
The tall flip and the sugar bowl with cover shown above are the very pieces referred to by Hunter as possibly of Stiegel production. They may be seen in the Hunter Collection in the Metropolitan Museum of Art. The flip shows a geometric sunburst motive identical with that found on quart olive green and olive amber decanters blown in the Keene (Marlboro Street) factory, *c.* 1816–1825. The sugar bowl has a geometric pattern with sunburst similar to that occurring on the pint olive green and olive amber decanters made in the same Keene factory.

in America in the early decades of the nineteenth century," he failed to carry his observation to its logical conclusion in the case of his two favorite specimens.

As a matter of fact, he was misled only in regard to the small decanters with ribbed bases, and blinded only in so far as concerned his flip and sugar bowl; for, on page 174, he observes:

> . . . made at least a dozen examinations of old glass factory sites, and excavations thereon, in southern New Jersey, hoping to find evidence bearing upon the date and location of the manufacture of the elaborately decorated table ware blown in full-size, three-piece, contact molds, and specifically characteristic of the extensive wave of American glassmaking which succeeded the Revolution, and whose dates . . . are probably statable as lying between 1800 and 1840.

And Stiegel's factory closed in 1774!

If only the readers of *Stiegel Glass* had not passed so lightly over the "1800 and 1840," had not clung so tenaciously to the tradition and to the hypothesis regarding the flip and sugar bowl, there would now be no myth to dispel.

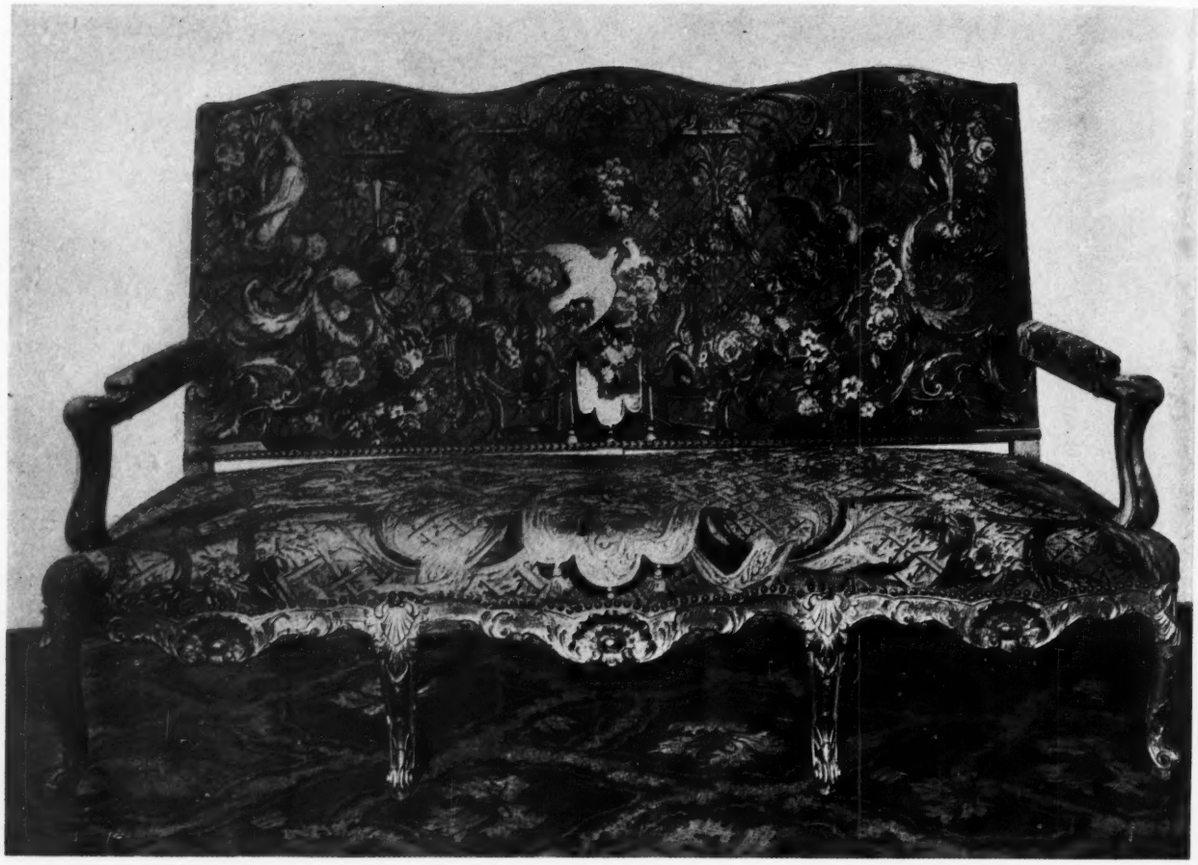
Irish and English cut glass patterns of the early nineteenth century were the prototypes of American blown three-mold geometric patterns. With true American business acumen, our glass manufacturers turned the popularity of foreign cut glass to their own advantage, and adapted the foreign cut patterns to blown molded glass of fine flint metal. While some of the molded patterns are virtually identical with those appearing on contemporaneous cut glass, as the two decanters in Figure 6 demonstrate, our designers did not stop with imitations. Their native ingenuity recognized innumerable possibilities of motive combinations, which resulted in the development of over one hundred geometric patterns. So America gave the dignity of originality to what might have been mere imitation.

In the second place, the full-size hinged metal molds, in which category three-section molds fall, were not used for this type of glass until about the beginning of the nineteenth century. Mr. Westropp, one of the foremost authorities on Irish glass, in his excellent article on molded glass in ANTIQUES for December, 1928, says: " . . . this full-size molded glass . . . probably was evolved from the part mold, or 'dip' mold"; and "full-size molded glass evidently came into fashion early in the nineteenth century." This type of mold, then, we are justified in assuming, was introduced into this country from England, or perhaps more probably, from Ireland.

Since our blown three-mold patterns are derived from English and Irish patterns of the early nineteenth century, and since the full-size mold belongs to that time, we must conclude that American blown three-mold glass was evolved during the same period.

For any who may still cling to the Stiegel myth, I might add a statement which the late J. B. Kerfoot made to me about three years ago. As is well known, Mr. Kerfoot collaborated with Mr. Hunter in both the research for and the writing of *Stiegel Glass*. In reply to my query as to whether he really thought any blown three-mold was produced in Stiegel's factories, he said that he had never for a minute believed it was, and that, beyond the vaguest tradition, he and Mr. Hunter had found absolutely no evidence to support the attribution.

Blown three-mold is not Stiegel, nor does it need the prestige of Stiegel ancestry to commend it to our attention. It compels our interest and appreciation by its own merits. It matters not where it was made, for it is beautiful glass.

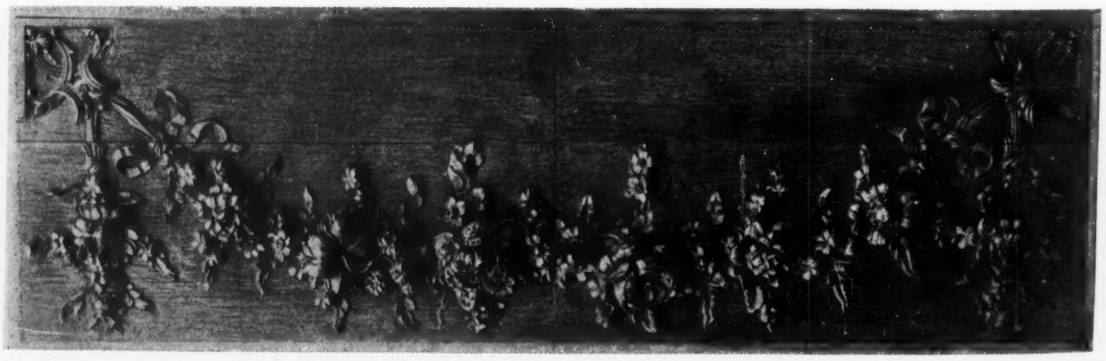


REGENCY SETTEE (*c. 1720*)

French Sources of Eighteenth-Century Furniture

DURING the seventeenth century, the seeds of the arts that had bloomed and faded in Italy, Germany, and the Low Countries were blown to France, in whose rich and vital soil they settled, germinated, took root, and, in due course, came to their own flowering. So developed the fantastic garden which it became Le Brun's task to set to rights, to reduce to at least a semblance of order and propriety. And when this master artist completed his work, he had given to France not merely a style of its own — the style Louis XIV — but all the essential elements of the styles to come during the Regency and the eras of Louis XV and Louis XVI. The legacy, further, was rich enough both to endow the craftsmen of France and to leave a generous surplus for those of other countries.

The decorative style Louis XIV was essentially palatial, its redundant grandiosities intended to supply a luxurious encrustation for the walls and ceilings of otherwise vastly barren interiors, in which a minimum of ponderous furniture met the formal requirements of the times. The style of the Regency established the intermediate step to the snugness of small apartments and the livability of the home. It abandoned the heaviness of Louis XIV ornament, but retained its motives, treating them playfully instead of sol-



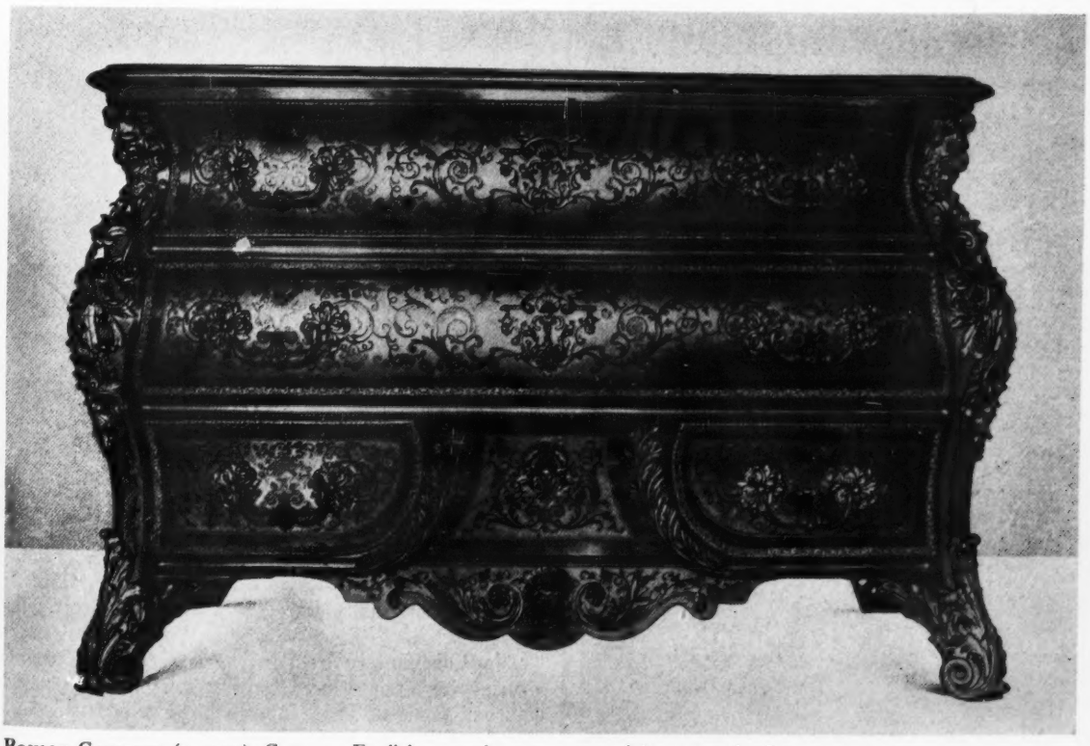
CARVED FLORAL SWAG (*Regency*)

emnly, bending them to follow fresh sinuosities of line, discarding their surplusage to give the eye some sense of repose even in the approaching riot of the Rococo.

Yet, while the forms of furniture changed, progressed from heaviness to comparative lightness, from lightness to gaiety and grace, and thence were retrieved to a Classic severity, the old treasury of decorative elements continued to be drawn upon without suffering impairment. It was still far from exhaustion when the advent of the Empire turned the attention of French designers to the ancient glories of Egypt, Greece, and Rome.

REGENCY ARMCHAIR (*c. 1720*)

We know, in general, something of the extent to which the designs of the Louis XIV and Regency periods were drawn upon by Georgian England. But the subject deserves a far more careful comparative study than any yet attempted. At every encounter with the more elaborate work ascribed to Chippendale and his contemporaries, we find ourselves face to face with decorative motives — whole forms in fact — which are evident borrowings from French pattern books or from actual models of French furniture. And yet there is no mistaking the derivative for the original. The obvious similarities between the two are outweighed by less obvious but more potent dissimilarities. It would be well worth while to subject this statement to demonstration, line by line and feature by feature. For the time being, however, it is possible only to picture a few fairly typical examples of French design, leaving to the reader the task of making his own comparisons between them and contemporary or subsequent English creations. The illustrations chosen are reproduced, by permission of William Helburn, Incorporated, from Seymour de Ricci's recently published *Louis XIV and Regency Furniture and Decoration*, a book whose compactness of text and amplitude of pictorial demonstration lack only a careful assignment of dates to make it an indispensable reference volume for every student of furniture styles.



BOULLE COMMODE (*c. 1715*). Compare English example on page 42 of ANTIQUES for January, 1930.

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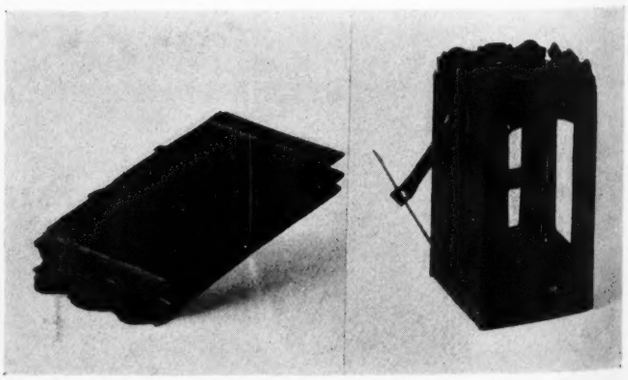
The London Letter

By Guy Cadogan Rothery

ONE of those private exhibitions to which London connoisseurs are beginning to look forward as an annual rite is about to be held at Sir Philip Sassoon's house in Park Lane. It is again being organized in behalf of charity, and this time is to take the form of a homogeneous collection of pictures — English "conversation pieces," those anecdotal groups which Gainsborough, George Morland, Hogarth, Zoffany, and others knew so well how to paint. They are always popular, as witness the huge prices given for the known works of Hogarth, Wheatley, and Zoffany. Many of these conversation pieces are good as pictures, and all are valuable for giving us an insight into the lives of our forebears. While tens of thousands of pounds are paid for some of these paintings, and even good color prints by Ward, Bartolozzi, and others come high, occasionally smaller pieces of excellent quality by Wheatley or Morland run only into hundreds. At a recent Christie sale, a drawing of Garrick and Mrs. Pritchard in *The Suspicious Husband* was knocked down for nine guineas, but, at the same sale, a delightful drawing by Morland of two peasants and a peasant woman conversing outside a tavern, though run up to a fair price, was withdrawn. The Sassoon exhibition is to include over 150 specimens lent by many ardent collectors. No doubt it will stimulate interest in the color and black and white prints made from these canvases.

* * *

I have previously mentioned that, besides cabinet collectors, increasing numbers are buying antiques for purposes of furnishing and decoration. At the moment, there is something like a craze for old lighting fixtures, including cut glass lustres (particularly those of the Queen Anne and early Georgian periods, which are moderate in size with oval and lenticular drops instead of the later prisms), the rare silver pendants and wall sconces, or those in copper more frequently met with, and even old lanterns. Most of these fixtures were originally intended for candles, though some had receptacles for oil. They are now commonly converted for electric wiring, which can generally be done without much vandalism.



Old English Collapsible Lantern

The lanterns most sought for are the large ornate Venetian and Florentine kinds, in brass or wood and gilt gesso, with scrolled foliage, occasionally revealing cupids or *putti*. But heavy rectangular or cylindrical specimens of the barn type are also favorites for halls or entrance porches. Of late, I have come across some curious patterns. One, in iron, probably fifteenth-century work, was like an armillary sphere, about ten inches in diameter, originally glazed with horn and fitted with a small oil reservoir. More unusual was an "apprentice's Bible," a small collapsible lantern used in the sixteenth and seventeenth centuries by apprentices to light their masters and mistresses abroad at night. These lanterns are rather fragile things, and few of them seem to have escaped the rough usage of their youthful bearers.

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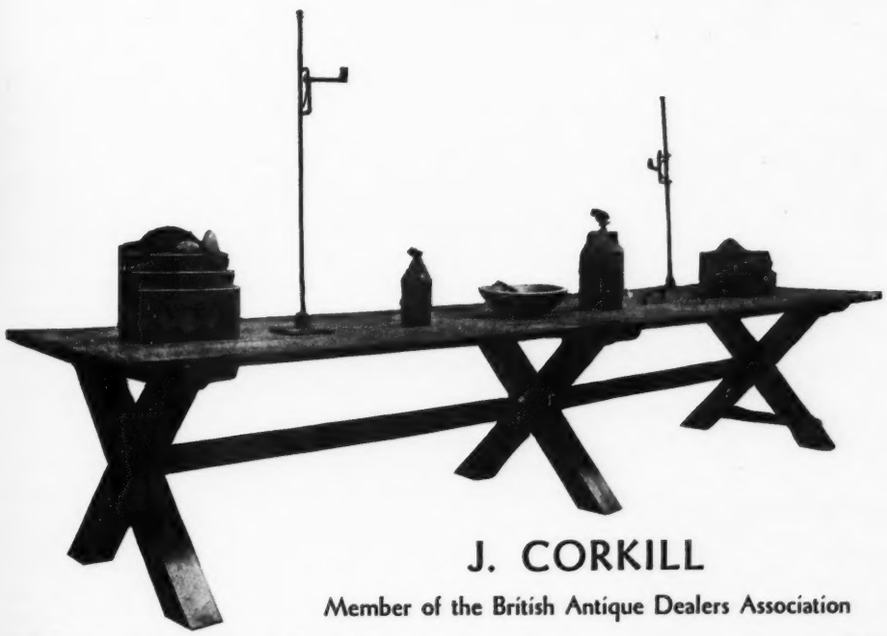

Rare Old Trestle Inn Table in elm with iron bound top. Old rushlight holders, wooden bowls, spoon, and other early utensils.

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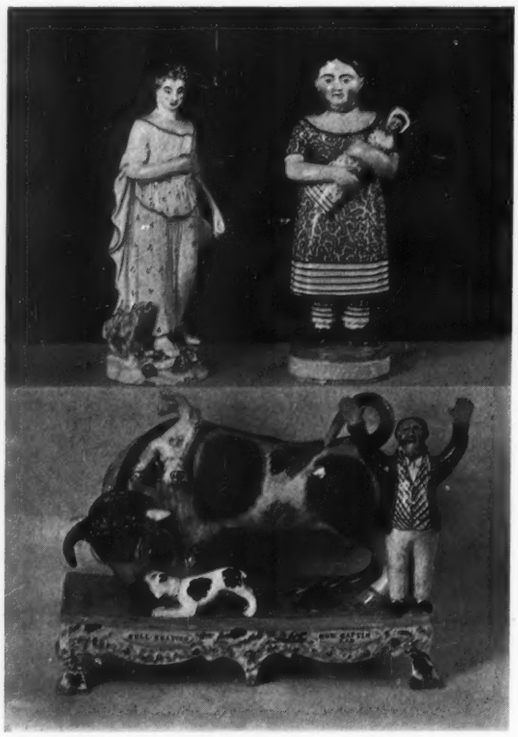

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This fashion has quickened interest in old mirrors, whether mounted as wall sconces or not. There is much beauty and a great deal of character in these articles, which differ so greatly both as to glass and framing. A collection of twelve small mirrors brought just short of £170. The heaviest price, £50, was given for an English mirror in lacquer frame, with gilt foliage on black ground and shaped red lacquer top; twenty-four guineas was paid for an oblong mirror with beveled edges, in red lacquer frame with gilt Chinese figures. On another occasion, a Flemish mirror in a frame overlaid with tortoise shell and bordered with ebony went for twenty-one guineas.

* * *

Remarkable collections of needlework pictures of Charles II and William III have been appearing on the market, and, judging from the result of public auctions, those combining stumpwork with stitchery are most in favor. Fine specimens of the less common beadwork pictures have also been offered. One such example of the reign of Charles II, measuring 12½ inches by 15 inches and showing a lady and gentleman surrounded by trees and foliage, carried out in colored beads on a satin ground, found a purchaser at thirty guineas.

In some of the best bead specimens, stumpwork models were apparently followed, since there is considerable embossing, the beads stitched over a raised ground to give roundness. In other cases, parts protrude in an almost detached manner, due to the beads being strung on silk loops or thin wire.

* * *

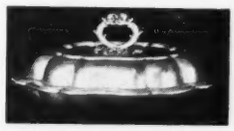
So many old letters and documents are being thrown on the market, some of which prove rather dubious, that it is interesting to receive a hint for simple tests as to genuineness. Doctor C. Ainsworth Mitchell, Secretary of the Society of Public Analysts, lecturing at the Horniman Museum on *Telltale Inks*, said that old inks have a woolly effect, not crystalline and clear-cut like the modern liquids. To detect this difference, however, requires microscopic examination, for some of the Mediæval inks, and certainly the ancient Oriental ones, have a wonderful depth and gloss. Under the microscope, the old is not so uniform as the modern. Another test is that inks over ten years old resist chemical reaction, while writing less than ten years of age is quickly blurred or smudged.

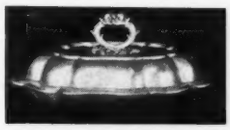
Shop Talk

By BONDOME

THE condition of physical and mental exhaustion induced by a succession of conscientious efforts to see and comprehend the Antiques Exposition at the Grand Central Palace is still upon me. And I may as well confess that, in the end, my endeavors proved unavailing. The display was so vast in floor area, so bewildering in the variety of its exhibits, and so generally alluring at almost every turn, as to overwhelm such physical and mental powers as I possess, and to leave me incapable either of analyzing its chief features or of adequately describing its *tout ensemble*. In all respects, it was a great exposition. What more, or less, is to be said?

Still, out of the mental fog occasioned by encounter with too many and too swift impressions, certain high spots begin gradually to emerge: Vernay's green room, with its impeccably placed accents of old pine, its gold damask curtains, and its gold surrounded niches filled with bright porcelains — as subtle a bit of color play throughout as one may hope to see; the serene charm of the double setting arranged by Old English Galleries — half dining room, half drawing-room — in fine old mahogany so adroitly composed as to accomplish perfect unity in a dual scheme; Charles of London's oak-paneled Jacobean apartment, very reserved, yet relieved of all aspect of aloofness by means of those unobtrusive but vital small touches in whose magic application Charles is a past master; the stunningly decorative effect of Mrs. Kerfoot's pewter arrangement, which some day I shall hope to picture as a revelation in the art of pewter display;





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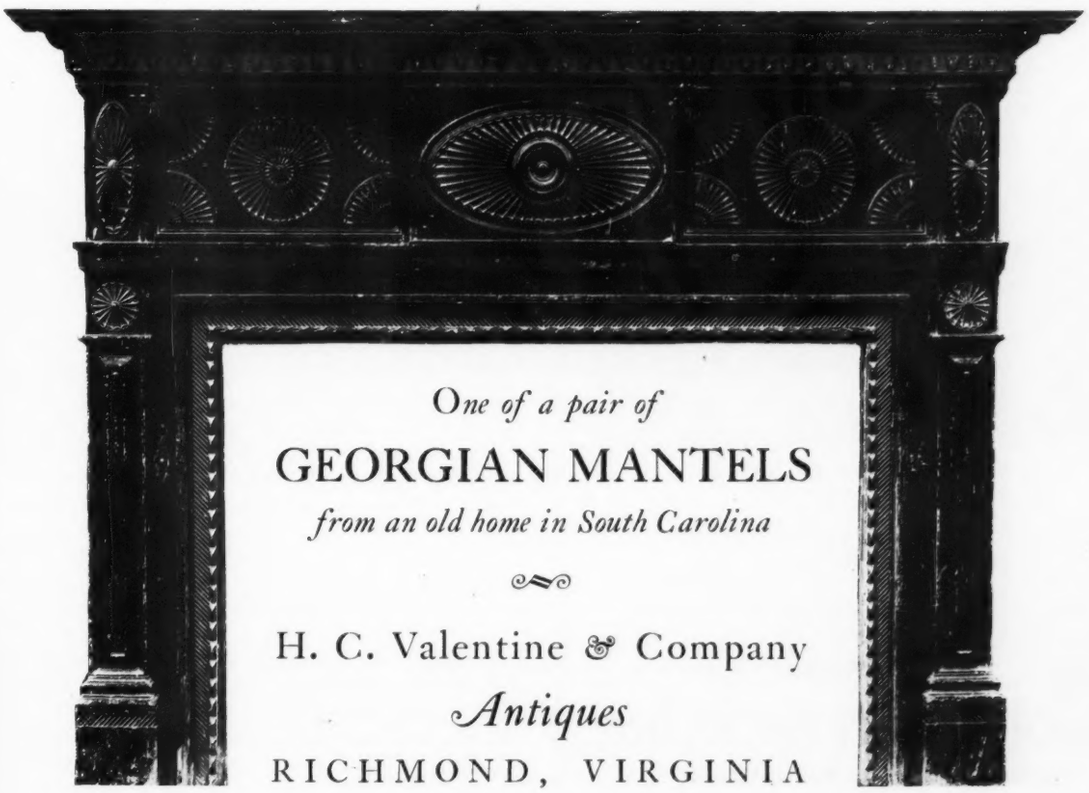

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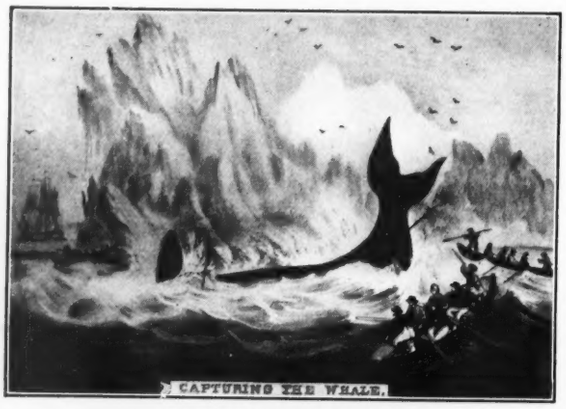
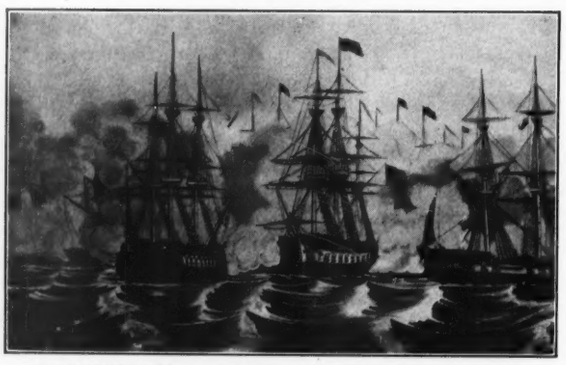


CAPTURING THE WHALE
Small Folio, N. Currier



M'DONOUGH'S VICTORY ON LAKE CHAMPLAIN
Small Folio, N. Currier, 1846

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Dawson's great fragment of a greater Boucher tapestry shining beyond barred gates like a springtime orchard in Elysium; Koopman's Wedgwood lamps, a set of Oriental porcelain plates brocaded in silver and gold, and a superb walnut secretary such as only royalty could command for beauty, and beauty from royalty.

Speaking of beauty, it is said that the great Admiral Nelson presented to Lady Hamilton the three painted satinwood tables exhibited by Lewis, Son & Munves. They are luscious pieces that would have taxed the pocketbook of any warrior. I prefer to view them as Lord Hamilton's contribution to the luxury of his piquant wife — gifts unavailing against English oak and iron as personified in the doughty Nelson.

What genius for arrangement, for color, for deft emphasis upon the right things, the exposition revealed! I wonder how many visitors perceived the genius in Lavezzo & Brother's decorative scheme — the silken curtains lined with darker fabric and turned back to show the contrasting tone in long *revers*, and, shimmering against them, great branches of white dogwood. How many realized the cleverness in Isabella Barclay's device of turning her tiny booth into the similitude of an elevator lobby in a New York apartment, and then leaving it very largely to look after itself — as such lobbies should? A daring and yet thoroughly consistent decorative *tour de force* was that achieved by McMillen in an octagon lobby made up, I surmise, from somewhat fragmentary north Italian or Austrian Empire woodwork eked out with mirrors and an apparently boundless fund of creative imagination.

A pleasant contribution to collecting lore that I picked up at the exhibition was a well-printed leaflet listing a number of early American craftsmen. It was issued by Ginsburg and Levy as a souvenir of their display, which was, as usual, characterized by a fine sense of discrimination and an unerring connoisseurship in furniture and porcelains alike. Ackerman, as was to be expected, mingled English furniture and English portraits and sporting paintings so cleverly that I could hardly tell which of the two I should the more carefully examine. In consequence, I was trampled upon by a crowd whose chief concern seemed to centre about the hanging of a walnut mirror. So I sought refuge on a settle in Todhunter's Tudor room and watched a wooden chicken revolve upon an ancient spit before an electric fire on a hearth apparently old enough to have served King Alfred for scorching batter cakes.

There were, too, a number of highly intriguing pictures scattered about in various parts of the show, and I was pleased to see so many of them allowed to stand on their own merits without benefit of high-sounding labels. Among these was a curiously fascinating canal scene that kept drawing my attention from the other items in Stair & Andrew's green Georgian dining room with its red damask curtains, mahogany furniture, old silver, and faceted crystal. Just where the canal was located I fail to remember. One moment it seemed Venetian, but the level light upon it was that of the northland — such light as radiantly envelops the traveler who sails up the river Scheldt on a summer's evening. A compelling portrait group shown by Ralph Randolph Adams might justly have been attributed to Zoffany, but was more modestly ascribed to Dance. I surmise that it has the importance of personal associations, if they can be discovered.

Good as was Norman R. Adams' exhibit of a year ago, it was far surpassed by his recent effort — an excellently arranged suite of rooms, judiciously and appropriately furnished, and lighted with more than ordinary appreciation of the dramatic possibilities involved. Another original arrangement was Charles Woolsey Lyon's single large booth, through whose arcaded frontal the visitor caught glimpses of things too irresistible to pass.

All this effective staging I am inclined to stress, because I believe that it was influential in making the exposition a financial success for many of the exhibitors. So Baumgarten's cool and shining, green and gold Venetian boudoir, at the rear of a more dimly lighted and formal apartment, caught and held the eye like a glimpse of meadowland framed by ancient portals. And Farmer's carved Chinese corals were adroitly placed to entice from afar with their roseate undulations. Examples might be indefinitely multiplied: for, besides the large displays on the main

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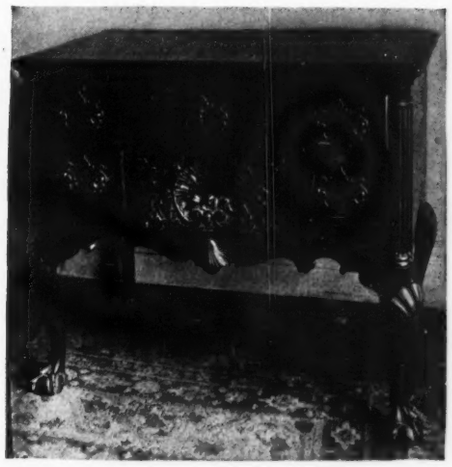
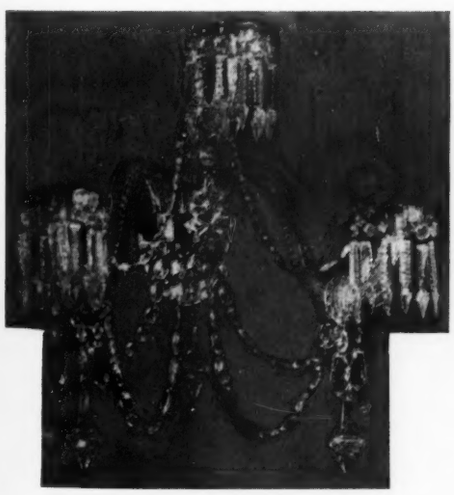


A PHILADELPHIA LOWBOY
c. 1750



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floor, the decorative section of the gallery revealed an exceptional range of originality and good taste. With so many resources to draw upon, one wonders why there should be any possibility of achieving domestic ugliness. But it is achieved nevertheless.

* * *

It would be both useless and rather silly to attempt a description or even a listing of the important individual items shown, or to endeavor, by means of photography, to reproduce aspects whose definitive allure was in considerable measure dependent upon light and color. I have recorded but a few mental snapshots. More than that would demand a volume. In the process I have omitted dozens of displays and hundreds of objects that deserve extended consideration.

* * *

I was, however, careful to obtain expressions of opinion from the exhibitors, large and small alike, as to the success of their participation in the show. If, among the hundreds of them, there were any who felt dissatisfied, I failed to discover them. Mr. Harper tells me that the majority, if not all, of the larger firms who occupied space this year have signed up for the year to come. So many will occupy larger quarters as to necessitate considerable changing of the general arrangement. This, I think, will prove advantageous. A tremendous affair like the New York exhibition is liable to assume an aspect of heterogeneity unless it is subjected to some form of rigorous classification. Henceforth, we shall probably see the splendor more closely concentrated, and the establishment of various special divisions for the accommodation of those who deal in miscellaneous wares. There will be no hardship in this for anyone concerned. In fact, by obviating bewilderment and by distributing the crowds of visitors according to their individual interest, it will facilitate both sight-seeing and buying.

It has been suggested that the Antique and Decorative Arts League should arrange to exercise some collateral supervision over the character of the exhibits permitted in future expositions. On that point I am not yet prepared to express an opinion. The application of supervisory powers carries with it the necessity for assuming greater or less responsibility. In any case, the matter is one to be settled between Mr. Harper and the officers of the League. With it is, perhaps, involved the question of placing some limit on the number of large expositions to be held in the course of a twelvemonth. Even a good thing may be carried so far as to dilute its benefits. Antiques expositions are evidently now with us as a permanent institution. Time, growing experience, and friendly coöperation will gradually solve their innumerable concomitant problems.

* * *

Reports from the Maine Dealers' Antiques Show indicate that the event passed off to the satisfaction of all concerned. Paul Revere of Waldoboro, Maine, who carried the burden of labor involved in securing and allotting space, handling publicity, and keeping everybody happy, tells me that all of this year's exhibitors have reserved booths for the year to come. That, of course, is the surest proof of content with the results already accomplished. Some persons have asked the reason for holding a show in Maine during the winter season instead of later in the year, when the trout are leaping and the motorists are abroad in the land. The answer is simple: Maine needs no summer stimulus to trade; but winter is a little too conducive to hibernation.

* * *

An exhibition almost purely local in its auspices, but potentially of wide interest, is to be held at the Narragansett Hotel in Providence, Rhode Island, April 17 and 18. It is sponsored by the American Homemakers, a national educational organization. Besides dealer displays, it will include groups of rare items from private collections.

* * *

The next big exposition on the program is set for April 21–25, at the Drake Hotel in Chicago. As I observed last month, it will bear close and careful study. Chicago's citizens are by no means

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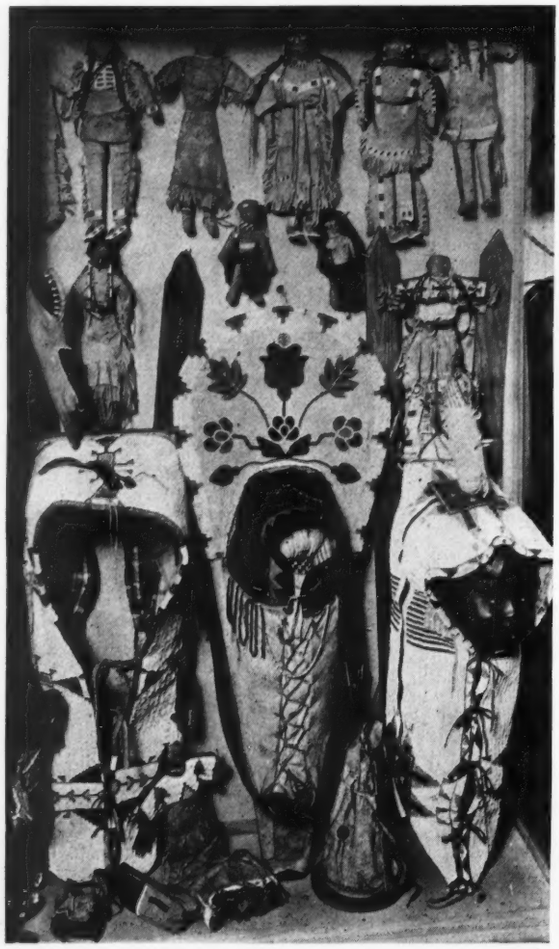

A Remarkable Collection of American Indian Art

Fifty years were spent in gathering this collection. Its 6000 items include rarities beyond possibility of acquisition today. The ethnological and Plains Indian section comprises the greater part; but there is also a very valuable section of prehistoric and moundbuilder exhibits, besides miscellaneous groups containing geological, war, and other specimens.

Among various important historical items are the treaty of American Horse (Chief of the Ogallalla band of Sioux Indians) with the United States Government, his pipe and tobacco pouch, and the war shirt which belonged to his father, who preceded him as Chief. To this shirt over 200 scalp locks are attached.

The Collection is for sale in its entirety.

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unanimously antiques-conscious, but among them are some of America's most discriminating collectors, whose generosity has added notable enrichment to the local Art Institute. There is, furthermore, a greater quantity of desirable antiques to be found in the shops of the Windy City than most folk — even Chicagoans — realize. At the same time, our middle western metropolis takes kindly to the modern — the daringly modern. The question of the moment, therefore, is the power of the exposition to intensify the enthusiasm of existing collectors, to raise the standards of those who still look upon the 1840's as the Golden Age, and to convert those who consider anything earlier than day after tomorrow as distinctly out of date. Whether or not they intend to exhibit, the more enterprising eastern dealers will do well to visit Chicago and size up the situation. The place has vast potentialities as a market. Incidentally, I have learned that Felix Mendelsohn, who is staging the Chicago show, has had long experience in managing exhibitions, and that his director of exhibits, Miss Caroline M. McIlvane, was associated for twenty-five years with the Chicago Historical Society.

* * *

And then, in May we shall all be visiting Philadelphia to view the exposition which George W. Harper is preparing with the aid of a group of prominent Philadelphia collectors, society folk, and dealers. It is scheduled for May 12–17 at the Bellevue-Stratford Hotel — the most convenient place imaginable. Particulars as to the affair have thus far been kept pretty well under cover. But, unless plans are changed, one important feature will be a display of treasures from private collections. If Philadelphians can be persuaded to bring out their best, there are likely to be surprises in store. I understand that the exposition is for charitable purposes. Its auspices are impressive.

GIRL IN WHITE *by Jacques Louis David (1748–1825)*

I am departing from custom to the extent of publishing a small reproduction of Jacques Louis David's portrait of a young girl in white, which is included in the forthcoming sale of the residue of

FRANCES WOLFE CAREY

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In this locality, so rich in things of the past, scarcely a day goes by without some interesting acquisition — until at the end of the month one has:

¶ The interior of a very quaint old room, its windows nicely intact with their trim and panels underneath, and even most of the old lights; the doors with their trim; a charming little old mantel flanked on each side by a low cupboard; and the sur-base. A beautiful specimen of American Sheraton chair, with molded legs and serpentine front to the seat. ¶ A coverlet of the finest glazed chintz, in lovely colors, just from an old chest, in immaculate condition. ¶ A child's early bed. ¶ And a very fine Queen Anne drop-leaf table in cherry.

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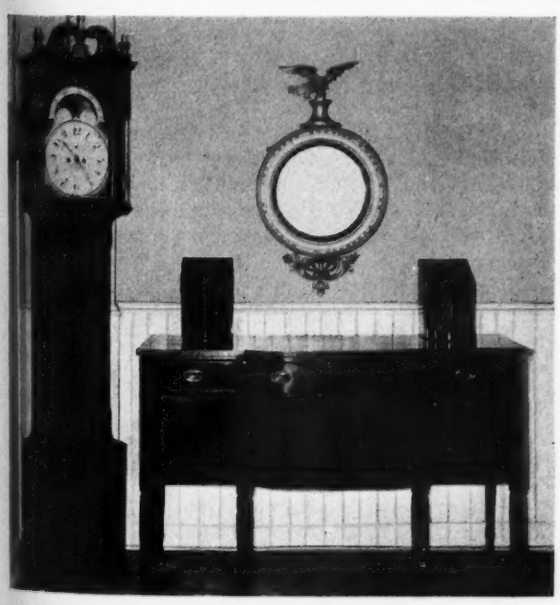
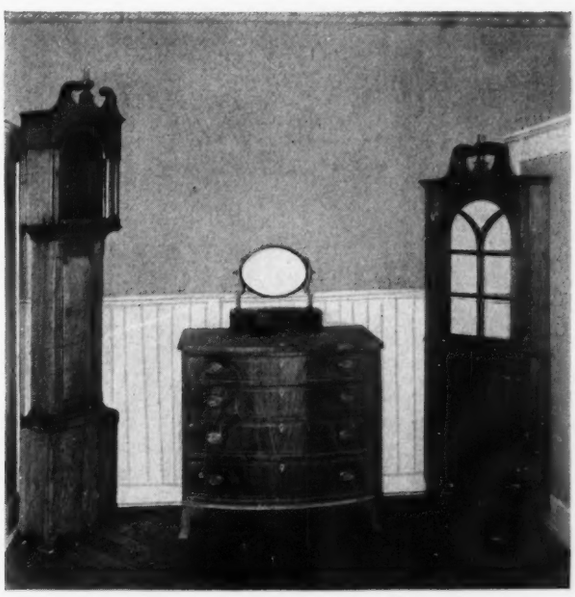


SOLID WALNUT GRANDFATHER CLOCK. SHERATON SIDEBOARD



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R. Randolph Adams

28 East 75th Street New York City

the Havemeyer Collection, to be held at the American Art Association-Anderson Galleries, Incorporated, during the ten days from April 10 to 19. After a surfeit of cock-eyed modernism, its calm perfection is as welcome as ice on a fevered forehead. I prophesy an early and enthusiastic return to such pictorial refreshment. The impending sale, by the way, will cover that part of the Havemeyer Collection which did not pass to the Metropolitan Museum. Besides important Spanish and French paintings, it will embrace Oriental rugs, porcelains, lacquers, Greek and Roman glass, and antique musical instruments. Several catalogues will be required to cover this huge and varied assemblage. The monumental work of preparing them is now under way.

Italian furniture, textiles, and other art objects from the Davanzati Palace will go on sale at the same galleries between April 2 and 5.

* * *

Collectors of American antiques, meanwhile, will be looking forward to the sale of the Reed family collection which Warren Weston Creamer has been garnering at the Reed mansion in Waldoboro, Maine, and has finally decided to dispose of at the American Art Association-Anderson Galleries, May 9 and 10. The collection includes a number of pedigreed pieces of furniture and, I am told, a large group of hooked rugs that justify Waldoboro's claim to primacy in the art of hookery.

* * *

Coincidently with the Creamer Sale, but during the evenings of May 7, 8, and 9, Fred Wellington Ayer of Bangor will dispose of an extensive collection of prints mostly in the Currier and Ives category. Between the two offerings, one of furniture, rugs, and general household gear, and the other of prints, the Galleries should buzz with excitement.

* * *

A second liquidation sale of the Philip Flayderman collection, which appears to have been much larger than most people realized, will be held from April 8 to 11 inclusive. This event will be staged in Boston, at the galleries of William K. MacKay Company, on Bosworth Street, and will be preceded by a three days' exhibit. A good deal of emphasis is being placed upon its special appeal to dealers, which means that collectors also should be on hand.

* * *

The Antique and Decorative Arts League has proved its power and its usefulness. After threatening to draw the dead line for antiques at the year 1800, Congress will probably set the barrier at 1830. To my mind, the placing of any arbitrary date such as this is a foolish and confusing procedure. On the whole, however, I am content that the English Victorian era should be held in leash. I am particularly happy that the League has served so effectively in a matter of such vital importance to a great diversity of artistic and mercantile interests in America.

* * *

I am asked to broadcast two warnings. The first is to country dealers, all of whom are advised to keep their doors locked at night and to have a shotgun handy, for motor driving thieves are abroad in the land. A party of them recently made a midnight raid on George Batten's garage in Princeton, New Jersey, and relieved it of a number of valuable antiques whereof it was the temporary storage place. The other concerns an amethyst bottle. Dealers or collectors who receive letters or telegrams inviting them to pay C. O. D., with the privilege of inspection, for an amethyst quilted flask will do well to exercise great caution. Extremely attractive amethyst glass is now being produced in Mexico — and elsewhere.

* * *

Among museum exhibits of immediate importance, two at the Metropolitan Museum seem to call for special mention. Outstanding is the temporary display of the H. O. Havemeyer Collection in Galleries 20–25. Students of samplers will rejoice in a group of European and American specimens to be shown from April 14 until early fall.

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ANTIQUES *and* DECORATIONS

HOW ADMIRABLY Adam furniture lends itself to interesting treatments is exemplified in this grouping in the Rosenbach Galleries. Here are used an antique mahogany Adam side table, *circa 1760*, and a pair of antique mahogany Adam oval armchairs upholstered in brocaded silk. The old painting by Pannini is combined with a carved and gilded mirror in reproduction frame. The crystal five-light Old English wall brackets, *circa 1800*, are of a set of four, and beneath them hang two of N. Lancret's four-color prints of the "Four Seasons." On the table are a pair of gilt wine coolers by R. Garrard, engraved with the arms of the Duke of Cumberland, England, *1816;* and a Malachite Tazza.

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Current Books

ENGLISH FURNITURE FROM CHARLES II TO GEORGE II. By R. W. Symonds. New York, International Studio, Incorporated, 1929. xx+322 pages; 259 half-tone illustrations and 7 diagrams. Price, $30.

IT IS hard to realize that the collecting of English furniture by the English is a somewhat recent development. But we have the word of Mr. Griffiths that, thirty years ago, when he first began gathering examples of native workmanship, he was almost alone in the field. Other collectors were then chiefly interested in such precious Continental products as French furniture, Italian bronzes, and Mediæval enamels. Even the few who deigned to concern themselves with things English concentrated their attention upon oak, satinwood, and mahogany, leaving walnut to become a drug on the market.

In consequence, Mr. Griffiths gained a long start over his competitors to be. By the time the latter had really begun to take notice, he had already laid the foundations for what is today perhaps the most distinguished extant collection of English furniture of the late Stuart and early Georgian periods. It is from this collection exclusively that are drawn the imposing series of illustrations for Mr. Symonds' critical and historical discussion — the third in this author's series of noteworthy books on English furniture.

To a degree, the present volume covers somewhat the same ground as its predecessors. But it represents much fresh gleaning, and, to some extent, an altered point of view, which the author is not above admitting. Certain things which he once believed are no longer articles of his faith. Time and increased experience have not only supplied him with corrective facts, they have sharpened his critical perceptions in matters of detail, and widened his comprehension of totalities. It is to his credit that he can thus remarshal old material, reënforce it with new discovery and, in so doing, produce the best and most definitive piece of work which he has yet accomplished.

His method of procedure in developing his present thesis is a logical one. He begins by establishing the general criteria by which the quality of antique furniture is to be judged. That done, he passes to the specific consideration, first of walnut furniture, and, second, of mahogany, giving to each a painstaking and exhaustive consideration from the standpoint of design, construction, technique of decorative carving, and the handling of veneers. Nowhere, it would seem, does he leave any point in doubt, or any possible question unanswered. For example, an extended section is devoted to demonstrating the difference between Dutch and English furniture of the walnut period. In this, where words fail, diagrams and photographs are called upon at need. The same method is pursued in the final chapter, which is devoted to frauds and super-restorations, and in which, again, text and pictures are joined to afford complete enlightenment.

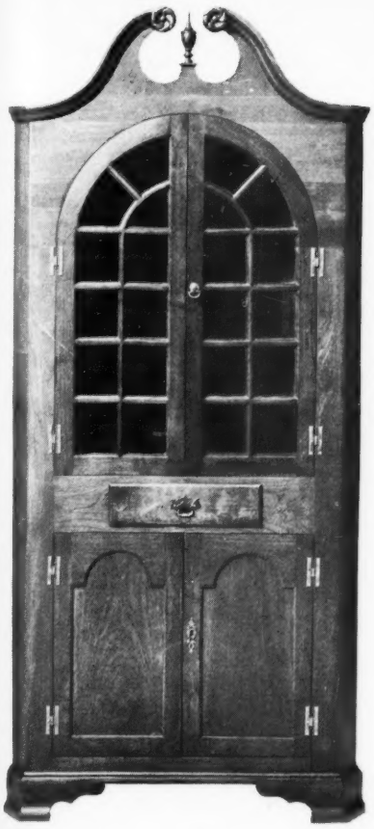
Twenty years of study and observation, Mr. Symonds tells us, are concentrated in this his latest contribution to collecting literature. Even as it is, no doubt, some details have escaped him, and some errors either of fact or of opinion have crept in upon him unawares. But we have no intention of searching them out at this time. It is pleasanter and better to express something of the sense of indebtedness to Mr. Symonds which every student of furniture who examines his book must needs experience. He has saved the rest of us an immense amount of time, and set us years further along the pathway of knowledge than we could hope to be without his generous assistance. For such a service he deserves only gratitude.

Of the pictorial and typographical dress of *English Furniture* we cannot speak too highly. It adds the final touch of perfection to one of those satisfyingly sumptuous volumes such as only English publishers seem willing and able to produce and dispose of — large in page, restful in disposition of type, copious in illustration. Five hundred copies are all that have been allotted to America.

EARLY AMERICAN PORTRAIT PAINTERS. The Fourteen Principal Earliest Native-Born Painters. By Cuthbert Lee. New Haven, Yale University Press, 1929. 350 pages; 48 plates. Price, $10.

THE purpose of this book, in the words of the author, "is to enable every American who reads it to know who are the fourteen early American painters generally accepted as those of whom we can be most proud, to show the part they played in early American life, and to tell where their work may readily be seen, in public collections." The publication is timely. Renewed interest in early American painting dates from 1917. It has been increasing year by year as museum authorities and private collectors have been searching every available source of supply for characteristic masterpieces. Hand in hand with the hunt for pictures, has proceeded research regarding the painters themselves. So, gradually, old and oft repeated errors have been pilloried, and much fresh and valuable information — long hidden — has been liberated.

Mr. Lee has been at great pains not only to examine every scrap of



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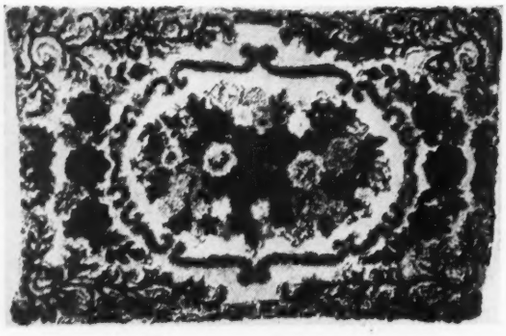

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published data on his theme, but likewise to delve into such original sources of information as old diaries, notebooks, and private letters. In addition, he has consulted personally with the best known authorities on our early American painters and their work. As a result, he has been able to give us a careful, well-rounded, and correct account of the men whom he has selected for consideration. These are Gilbert Stuart, John Singleton Copley, Benjamin West, Charles Willson Peale, John Trumbull, Edward Greene Malbone, Robert Feke, Joseph Badger, Ralph Earl, Joseph Wright, Matthew Pratt, James Peale, Mather Brown, and Robert Fulton. Wisely chosen and excellently reproduced illustrations, some of them presenting enlarged details by way of exemplifying technical features, support the text and add their quota of visual attractiveness to a handsome and excellently printed volume, whose value to students and collectors it would be difficult to overestimate.

FLOWER AND VASE. A Monthly Key to Room Decoration. By Anne Lamplugh. New York, Charles Scribner's Sons; London, Country Life, Limited, 1929. XIII+79 pages; 51 illustrations. Price, $1.75.

THE day of the tight little bouquet of flowers arranged in bright circles of color has passed; so too, has the day of huge floral masses jammed into a vase. We have learned to compose in flowers, or we have begun to learn. *Flower and Vase* is intended to speed our progress in that direction. Assuming that its appeal will be largely to those who depend upon their own gardens for supplies of bloom, the book treats its topic on a month by month basis. It is pleasantly written, and its many illustrations are full of happy hints for achieving the utmost of decorative effect with available tributes from garden or greenhouse.

ADDENDUM

We are glad to learn that the Walpole Society's recent publication *Arts and Crafts in Pennsylvania, Maryland, and South Carolina*, reviewed last month in these columns, is obtainable at a price lower than that which we quoted. Copies of the regular edition sell at $5 each, postpaid, a figure which places the book within reach of a wider circle of buyers than the limits of the edition, five hundred copies, are likely to satisfy.

RECEIVED FOR REVIEW

FURNITURE

OLD ENGLISH FURNITURE FOR THE SMALL COLLECTOR. By J. P. Blake and A. E. Reveirs-Hopkins. New York, Charles Scribner's Sons; London, B. T. Batsford, Limited, 1930. Price, $5.

MISCELLANEOUS

OLD SUDBURY. Boston, privately printed by the Pinkham Press, 1929.

Queries and Opinions

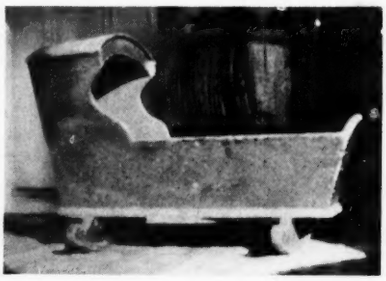
All questions should be clearly written on one side of the paper only, and addressed to the Queries Editor. Since it is usually impossible to base an accurate judgment upon a description, questions involving identification should be accompanied by a clear photograph. All proper names quoted should be printed in capital letters to ensure their correct reading. The description itself should give exact details of size, color, material, texture, and history of ownership.

ANTIQUES *reserves the right to hold all submitted photographs for publication; but these will be returned, on request, at the convenience of the Editor when stamps are enclosed.*

In the case of articles of nineteenth-century origin, it should be remembered that the assignment of dates and identification of authorship are, in most cases, well-nigh impossible. The era of factory production was the era of anonymous craftsmanship, and of mixed rather than clearly defined styles.

Attempts at valuation ANTIQUES *considers outside its province.*

559. We are indebted to Franklin W. Hobbs of Boston for the accompanying picture of a cradle which sped the slumbers of the pet doll of Mr. Hobbs' mother some eighty years ago. It is made throughout of mahogany veneer and, though dating from the 1850's, retains many aspects of a somewhat earlier period.



560. It was recently suggested to us that the origin of the rocking-chair was to be found among the ancient Egyptians. To secure authentic opinion on this point, we queried the Egyptian Department of the Boston Museum of Fine Arts. The following conclusive reply was received from Dows Dunham, Assistant Curator of the Department:

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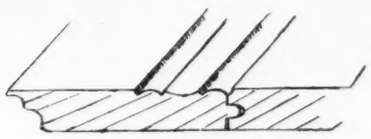

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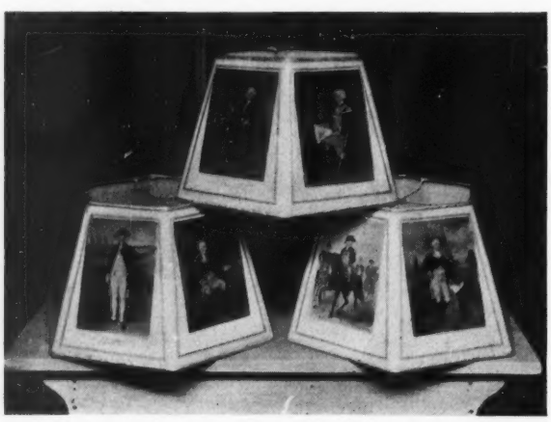

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There is no evidence whatever or the use of rocking-chairs or any similar device in ancient Egypt. There is no record of any such thing from any royal or other tomb that has ever been published. I think you may rest assured that the report you mention is not to be relied on.

561. E. G. W., *Wisconsin*, sends us two curious silhouettes. As may be seen in the accompanying illustrations, both are black paper cut-outs, one representing a professional silhouettist, in fancy stage costume, unrolling a string of his magic works under the eyes of an enraptured damsel;

the other, a dueling scene whose literary affiliations we have not attempted to determine. Both silhouettes are mounted on cardboard, which carries the faintly penciled inscription, *Aug. Edouart fecit 1834*. They were purchased in England by the present owner.

Pictorial silhouettes of this kind, involving a number of figures more or less dramatically engaged, appear to have been part of the regular stock in trade of professional silhouettists, who used them as exhibits to attract customers to their studios. Hubard, as an article in ANTIQUES for June, 1929, points out, carried about with him a large number of such cuttings, though the present whereabouts of all but a few of them is unknown. That the present examples are the work of Edouart, we seriously doubt, and our dubiety is shared by several careful students of that master's style whom we have consulted. Hubard would seem a safer attribution, though we should not care to champion its accuracy. Indeed, it is not impossible that our pair of silhouettes were made in Germany. In any case, the inscription appears to be the work of an accommodating scribe, more anxious to give pleasure than to wrestle with actualities. This fact, however, in no wise detracts from the interest of the silhouettes themselves. We have no hesitancy in accepting them as excellent specimens of a far from common kind.

Adam dressing table and desk combination of satinwood, rich in color.

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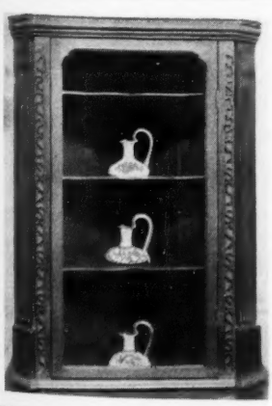

ANTIQUE CHIPPENDALE MAHOGANY CORNER CUPBOARD. Fretted sides, height, 3 ft. 3 in., width across the front, 23 in.. $95.

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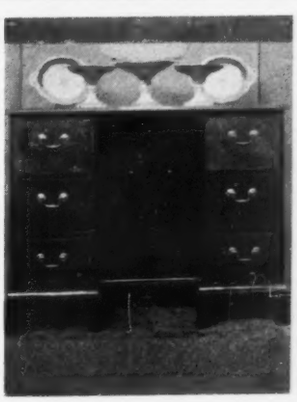

ANTIQUE MAHOGANY PEDESTAL WRITING TABLE. Centre cupboard, length, 3 ft. 4 in., $200. ANTIQUE CHINA DESSERT SERVICE WITH APPLE GREEN BORDER. 27 pieces, $150.

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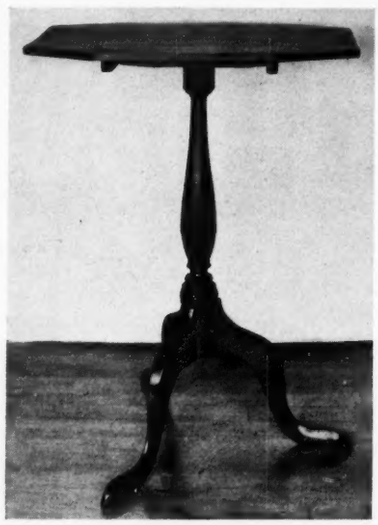
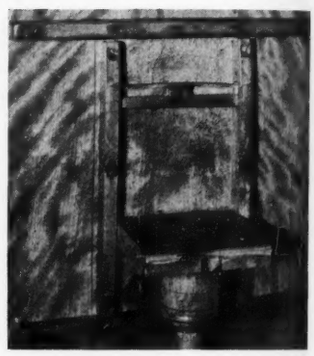
562. When the tops of tip tables are in horizontal position, they are usually held in place by means of a metal catch. An interesting exception to the rule is shown in the accompanying illustrations. The table itself is evidently a late eighteenth-century affair, of birchwood with a well-figured, curly top. The latter gives no indication of ever having been equipped with a metal catch. Instead, a piece of elastic wood has been whittled into the form of a springlike member (*A* in the detail illustration), which is held in position by the insertion of its ends in slots cut in the top braces. When the top is horizontal, this spring member engages a lip on the abacus of the pedestal (*B*). It is easily released by compressing its wooden prongs. So the ingenious Yankee maker avoided the necessity for buying expensive hardware.





A somewhat similar use of wooden springs occurs in the so-called secret locking devices of the drawers and cabinet cupboards of many early desks. Such springs usually consist of tongues of some tough, elastic wood, so placed as to be accessible only by pulling out a neighboring drawer and releasing the catch by finger pressure. As to the degree of secrecy thus obtained, we harbor doubts.

563. E. F. H., *Washington*, asks concerning the vase here pictured. It is 19 ½ inches high, colored a Pompeian red and decorated with what we judge to be the head of an ancient warrior, painted in cameo style against a black ground. The material of the vase is said to be porcelain.

It would be rash to attempt a factory attribution for this item, or even to guess its specific nationality, though it is without doubt foreign. We are, however, inclined to place its date somewhat on the hither side of 1850; for, while the decoration is Classic, the vase is of an Oriental shape considerably affected among potters and glassmakers between about 1850 and 1860.

564. How should American walnut be finished to produce the surface obtained in early days? The question sent us on a hunt which ended in the wood-finishing laboratories of *Furniture Manufacturer* in Grand Rapids, Michigan, whose chemist, Walter K. Schmidt, had an answer ready for us. We quote his letter:

Early American walnut was finished by oiling it with warm linseed oil, and then exposing it to the light, and about a week of drying. This induced an aging process, which darkened the wood through oxidation of the oil. Then it was filled with Van Dyke brown and starch. We don't do it that way any longer because the result is not permanent. Instead, use a walnut filler of the present day.

Our suggestion, therefore, is that you recommend the use of walnut crystals, sometimes known as "sap brown," and make the stain by dissolving enough in water to produce the shade desired. Apply this and sand it down; fill it, and finish off in shellac by giving the work a coat of thin shellac over the filler, sanding lightly to a good surface. Then apply two coats of regular stock white shellac, the final coat when the surface is thoroughly dry; and later rub to an eggshell finish with pumice stone and oil.

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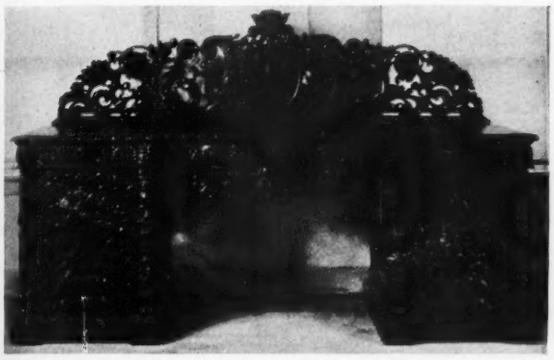

A MAGNIFICENTLY CARVED SIDEBOARD IN OAK

FOR generations in the great dining room of Polesden Manor, Kent, England, this rare sideboard has been owned by Sir Walter and Lady Mary Farquhar and Sir Henry Dawkins. It is in perfect condition, with its brown oaken surface mellowed by time and long polishing.

Likewise available are a table, six side and two armchairs to match. Extended the table will seat 30 persons.

Further particulars on request

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This crude toggle-arm Cobbler's Candlestand is only one of several primitive candlestands in our collection. We have other early pine pieces. Candlestands, Linen Cupboards, Sideboards, Corner Cupboards, Hutch Tables, etc.

Early Glass, Late Pressed Glass in sets, Historical Flasks, Prints, Oil Portraits, Coverlets, Quilts, Samplers, and other needlework.

THE SAMPLER

HERBERT AND ADELINE SMITH

53 PROSPECT TERRACE CORTLAND, NEW YORK

The House of Florian Papp

Here is a very fine Washington mirror, of mahogany and gilt, with phoenix on top. Original in every respect.

We have also three very rare Chippendale chairs, with excellent carving, claw-and-ball feet and rope front, as well as many other desirable pieces.

FLORIAN PAPP

684 Lexington Avenue, New York City

COURT CUPBOARD, c. *1723; Lancashire* CHAIR, *18th Century*

Period Furniture

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Old Glass and China

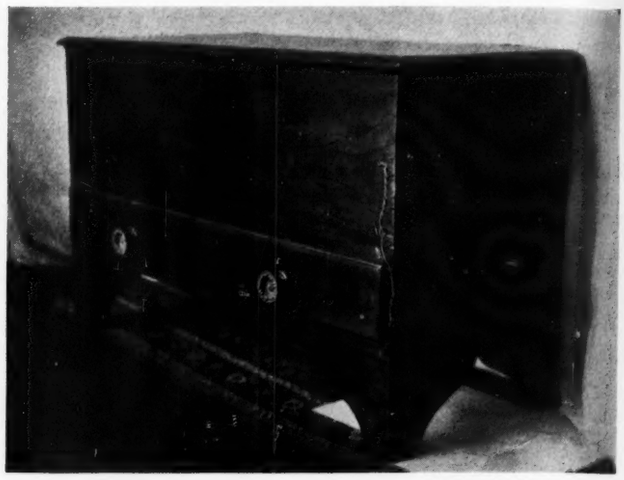
SHABBY SHOPPE

3501 MAIN STREET

HOUSTON TEXAS

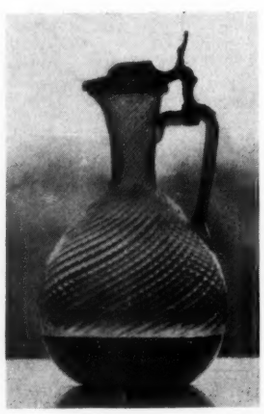
Clean off the excess oil with soap suds, wipe dry with cold moist rags; then, finally, with a very soft cloth, and you should have a perfect job.

565. W. S. F., *Massachusetts*, asks concerning the approximate date of the chest here pictured. The piece is made from wide pine boards, is 24 inches high, 40 inches long, and 17 inches deep. Some of the nails are of the old handwrought type. Others, perhaps used in the process of making late repairs, are of the machine-made order. That repairs have been made is indicated by the fact that the back has been turned around so as to give a new surface for the old-style staple hinges which join back and lid.



It is nearly impossible to judge accurately the age of a country-made piece such as this, in which traditional forms are liable to recur throughout a considerable period of time. The drawer handles, which are of early nineteenth-century design, were probably fitted when the piece was repaired, and are not to be accepted as original equipment on a chest which may have been put together at almost any time during the second half of the 1700's.

566. H. L. B. W., *Pennsylvania*, enquires concerning a curious flask of which he sends the accompanying pictures. The piece is of clear olive, swirled glass which, in the photograph, takes on the aspect of diamond diapering. To the handle is attached a lid of pewter. We attribute the dark zone at the base to the fact that the bottle contains a liquid of some kind.



This flask appears to be unique. Not impossibly it was made by a glass-maker inspired by the possession of a pewter lid once belonging to a stoneware jug. Helen A. McKearin, while unwilling to express a decided opinion without seeing the actual specimen, agrees that the piece is unusual. She believes it to have been blown in a part-size mold.

567. M. L. P., *New York*, enquires concerning the maker of a hollow-cut silhouette with pen and ink embellishments which is impressed *T. P. Jones fecit.*

Jones is not listed in any books on silhouettes at our disposal. Can any reader supply data regarding him?

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145 Charles Street BOSTON, MASS.

Cable Address: Henjay Boston

OUR REPUTATION BACK OF EVERY PIECE WE SELL

$250 REWARD

The above sum will be paid by the undersigned for information leading to the *arrest* and *conviction* of the person or persons who, about March First, stole the following pieces of antique furniture from his garage:

Two ends of a three-part English Sheraton dining table (so-called Duncan Phyfe). Edges of top veneered with burl ash. This may be spotted by the slides for leaves under the top. Veneering broken in two or three places.

Serpentine-front Hepplewhite card table, edges of the top checker-inlaid, skirt veneered with crotch mahogany and curly maple. This may be identified by its lowness, a couple of inches having been cut off the feet and brass casters put on.

A reward in proportion to the value of these pieces is offered for their return.

The other articles taken — and there were lots of them — are of smaller value, and not easily identifiable. They comprise a straight-legged, stretcher-base wing chair; a trumpet-turned tavern table, new drawers and top, centre stretcher; country-made Chippendale and Queen Anne chairs, etc.

If the furniture in my garage is good enough for thieves to take a long change to steal, isn't it worth an honest man's while to come to Princeton and see what I have in my house?

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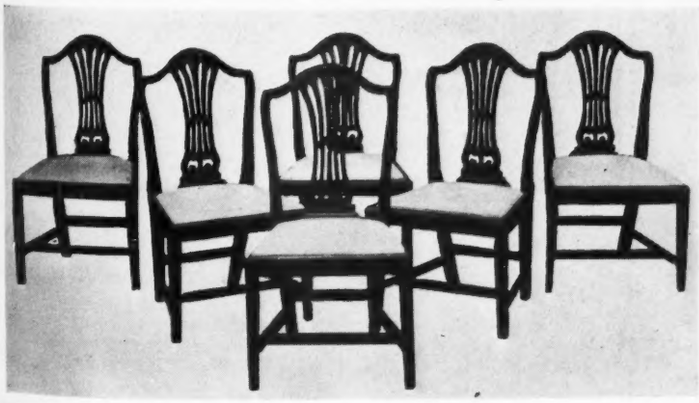
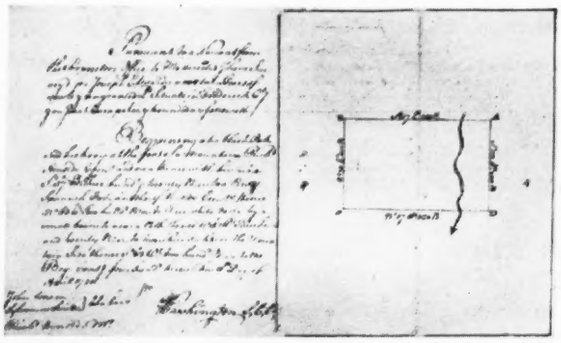


IN STOCK, the above set of six fine Hepplewhite chairs, original condition, and fine old patina.
Also a very fine set of six Chippendale.
A set of eight Sheraton, unusual shape, inlaid satinwood.
And a fine Queen Anne secretaire-bookcase, original brasses and condition.
A large stock of china, silver, glass, Sheffield plate and pewter.

Telephone, Potomac 5248

G. and E. HYAMS
1204 Connecticut Avenue, N. W. WASHINGTON, D. C.

Early Survey with Plan by Washington



AUTOGRAPH SURVEY SIGNED *G. Washington*. WITH SURVEY ON LOWER PART OF SHEET AND THE PLAN IN THE UPPER PART OF SHEET. APRIL 11, 1750.

One of the *Rarest* surveys made by Washington when he was only *eighteen years of age.*

Survey of land for Joseph Edwards, situated in Frederick County. An early specimen of Washington's handwriting, the above was executed about ten months after he had been commissioned as surveyor by William and Mary College.

THERE ARE ABOUT 130 WORDS IN THIS SURVEY, ALL IN WASHINGTON'S HANDWRITING. IT IS SIGNED *G. Washington* AND IS A MOST BEAUTIFUL SPECIMEN OF WASHINGTON'S SIGNATURE.

E. F. BONAVENTURE, Inc.

536 MADISON AVENUE NEW YORK CITY

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EIGHTEENTH-CENTURY HOUSE

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MARTHA DE HAAS REEVES CO.

Martha Reeves Alfred S. Reeves Frank D. Haines

1624 PINE STREET PHILADELPHIA

568. We have recently received several queries on the subject of the so-called *Apostle* pitcher, an example of which we are here reproducing. Charles Meigh of the Old Hall works, Hanley, Staffordshire, produced this type of jug, as well as the *Minster* jug, which is similarly decorated with architectural ornamentation and, on the front, with a group of *Charity*.

Rhead, in his *The Earthenware Collector*, writes of a Minster jug which bears the impressed mark: *Registered by Charles Meigh, March 17, 1842, Hanley*.

A pitcher of the same general type, but somewhat more elaborately decorated, was exhibited by Meigh at the Crystal Palace Exhibition of 1851. According to *Old China Magazine*, the Apostle and Minster jugs have been reproduced in recent years from the old molds.

569. The term carpetbag usually suggests a yawning affair in valise form made from remnants of Brussels carpeting, and a popular article of impedimenta during Civil War days, and shortly thereafter. Through the courtesy of Mrs. Newcomb Cole of New York City, we are now the proud possessor of a far earlier type, which may originally have served either as a container for clothes or as a mail pouch. Its material is home-woven striped wool carpeting such as we incline to believe preceded rag carpet strips on the floors of rural New England homes. The bottom and the opening are of brown leather. The bag comes from Vermont, and probably dates from the year 1800 or thereabouts.

570. E. C. D., *Illinois*, asks concerning measures for preventing the cracking of European antique furniture that has been transplanted to America.

This is a problem which besets collectors and dealers alike, and for which no satisfactory solution has been found. Some persons keep a large sponge set in a dish of water in the drawers and cupboards of case pieces. This helps somewhat, but is a nuisance. Others let shrinking and drying do their worst, meanwhile picking up and preserving fallen scraps of veneer until acclimatization is complete, when they invoke the services of a cabinetmaker. We have found one or two enterprising dealers employing humidifiers which fill the atmosphere of their showrooms with a continuous fine spray of water; but such devices are, at present, little more decorative than a washtub in the drawing-room. Their design may, in time, be improved.

Our enquirer asks us as to the advisability of sponging his furniture with warm water. This procedure we should consider fatal. Even oil has to be used with great discretion on veneers lest it seep through cracks and loosen the underlying glue. There are, however, a number of good preparations of liquid wax on the market which are wood feeders as well as polishers, and which may be used to advantage. But they will never really prevent the damage caused by superheating the American home.

Telephone: Bryant 7225

EDWARD PRILL INC.

Cable address: Prilward, New York

of Sheffield, England

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This fine specimen of the early English Art of Silversmithing was made by William Cripps in London, 1757.

Frequent shipments from England of Antique Silver and Old Sheffield make our rooms always interesting.

A true reproduction of an Antique Cup and Cover modeled from the original made in London, 1764. It is heavily silver plated on copper and may also be had in sterling silver.

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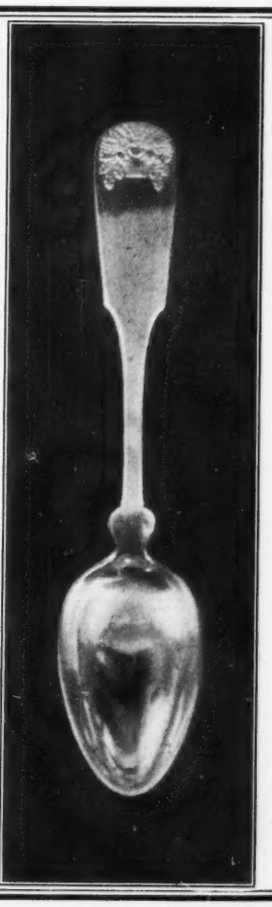

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SILVER

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Also "Sheaf of Wheat", "Paul Revere" and other Antique Patterns

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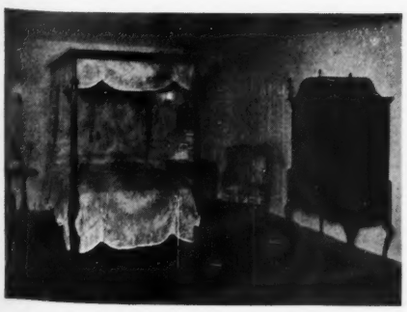

The Bedroom which we exhibited in our Better Homes Show in February

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Proprietor

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Old Curiosity Shop

EARLY MARYLAND PINE
CORNER CUPBOARD
c. 1760. Height, 81 in.; width, 41 in.

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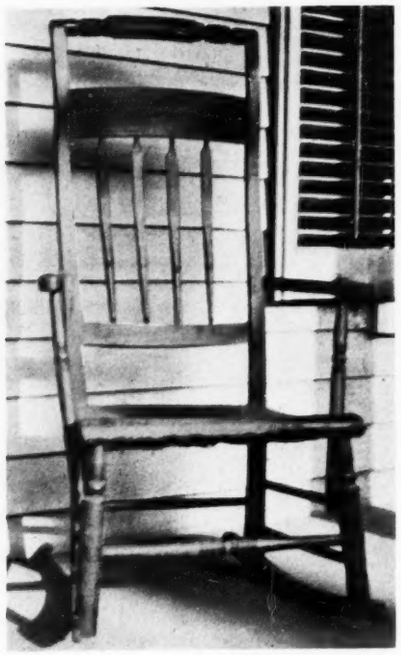
INSPECTION IS ALWAYS WELCOMED

571. F. G. R., *Connecticut*, queries us concerning the chair here pictured. We must confess to never having seen anything quite like it. Perhaps, indeed, it is unique, for it combines features of the Hitchcock chair with those of a late arrow-back Windsor, and faint suggestions of certain eighteenth-century armchairs. We are rather inclined to suspect it of being a country piece made from the remains of a Hitchcock chair, with front legs amputated for the fitting of rockers and with new arms and a new back — the latter crowned with the top rail which originally graced the dismembered Hitchcock specimen. On the other hand, it is possible that one of the workmen in a Connecticut chair factory made the whole affair *de novo*, after his own fancy, using for the purpose various parts from the different kinds of chairs which constituted the factory product. The piece may date from the late 1820's or the 1830's.



572. One of the "elegant accomplishments" of the early 1800's appears to have been the art of painting on velvet, which is well exemplified in the accompanying illustration from a picture in the Women's City Club of Boston, taken at the instance of Miss Louise Karr. Most specimens of this art are fruit and flower designs, though we have seen rather ambitious landscape and figure combinations. Now, as everybody knows who has tried it, applying color to velvet without impairing its surface is something of a special trick. In the 1880's some ingenious person evolved a method

of spreading the colors with a steel pen. The rather horrid encrustations of the Kensington art era were the result. The early method, on the contrary, produced effects of delicacy and a good deal of naïve decorative charm. It seems not unlikely that, in many instances, stencils were used — a separate cutting for each item of the design, so as to permit a variety of arrangements. With the aid of these stencils, the color appears to have been applied, almost dry, with either the finger tip or a soft pad or stump, in the crayon manner. Only in this way could be produced the soft effects of shading which characterize these cheery decorations. While paintings on velvet are not particularly rare, they are likewise far from common. If any of our readers have a collection of them, and accurate information as to their correct dates and the method of their making, we should be pleased to learn of the fact.

This group of exceedingly fine early American furniture is taken from our parlors

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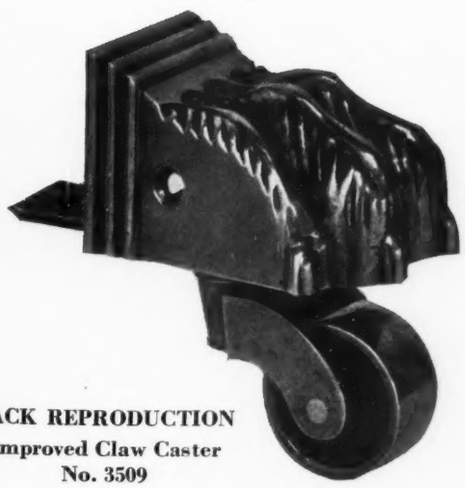
of an outstandingly attractive claw caster



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Improved Claw Caster
No. 3509

is built to the most exacting standards—perfect in design, finish and construction.

The paw casting (No. 3509) is made in one piece, carefully finished. All washers are nickeled, to insure easy turning. The pin is screwed in and turned over to strengthen the caster and prevent loosening.

This unique caster is made in 1/8-inch sizes, from 7/8-inch to 1 5/8-inch (inside measurement of shoe). Finished in antique brass.

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SHERATON BOOKCASE — Fine color, brown mahogany. *51 in. wide; 7 ft., 4 in. high; 12 in. deep.*

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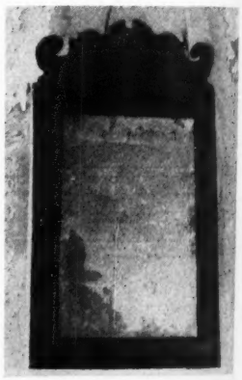
573. G. L. H., *Michigan*, enquires concerning the value of the Stiegel flip here illustrated. This little tumbler, just short of four inches in height, was brought from New Jersey to Michigan in the early 1830's. Its ownership can be traced to Revolutionary times. Its decoration consists of birds and flowers painted in bright enamels.

We are inclined to believe that this tumbler is sufficiently well authenticated as a Stiegel product. The market for enameled glass of Stiegel type is, however, today somewhat less active than it was a few years ago, largely because of the importation of similar glass made abroad — apparently in Germany, the Low Countries, and Spain — and much of it almost, if not quite, undistinguishable from reputed Stiegel. We avoid attempts at valuations, but in the present instance we should advise keeping the specimen in preference to disposing of it.

574. M. M., *New Hampshire*, sends us the photograph of the attractive walnut mirror here pictured. According to tradition, the piece was buried with other family treasures at the time of the threatened invasion of Portsmouth by the British, during the Revolution. The mirror retains the original beveled glass, measuring 10 by 15 inches, and, in other respects, appears to be in excellent condition.

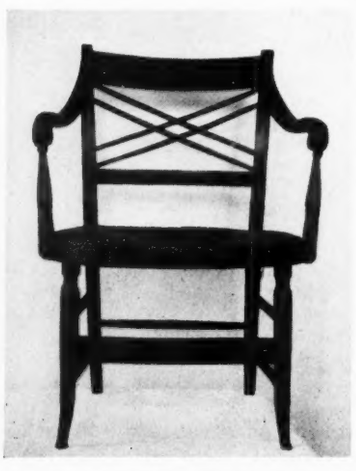


It may very well date in the neighborhood of 1725–1750, thus being of sufficient age to bear out the family tradition concerning it.

575. G. W. F., *Pennsylvania*, enquires concerning a water clock of oak and brass inscribed, *Thomas Morgan of ye Town Chester, Anno Dom. 1672.*

We cannot speak for this particular specimen; but clocks of this general description are manufactured in Birmingham, England, and may be purchased through local decorators, furniture houses, and the like, from the firm of Skinner Hill Company, New York City. They are, of course, quite new; but look sufficiently ancient to add a picturesque touch to rooms decorated in early English style.

576. E. L. S., *South Carolina*, sends us the photograph of the chair here shown, which is made of maple with a rush seat, and is said to have come from Newport, Rhode Island.



We are inclined to believe that this piece of furniture, which is of the so-called Sheraton Fancy type, was turned out shortly after the year 1800. It appears to be in good condition and is an interesting, though not exceptional, example.

577. We have received queries regarding the following persons whose names appear upon grandfather clocks:

Robinson Larne
Willi Whitaker, Halifax
James Carr, Malton (?)

Whether these men represent the actual makers or the purveyors of the clocks in question, we cannot say. At any rate, the clock books are silent regarding them. Can any reader assist here?

TWO OF A SET OF EIGHT CHIPPENDALE
DINING CHAIRS, SIX SIDES, TWO ARMS

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It is only such long experience that can qualify a dealer to judge of intrinsic values, to appraise relative excellence, and to render authoritative judgments as to desirability. My stock of antiques and my knowledge concerning them are available to those who are buying for future worth as well as for immediate satisfaction.

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PLAINVILLE, CONNECTICUT

ONE OF A SET OF SIX BEAUTIFUL AMERICAN HEPPLEWHITES

$750 FOR SIX

We also have a set of four Chippendales in original condition, with particularly wide slip seats and characteristic fluted front legs, $750 for four; and a mahogany day bed, with graceful posts, fashioned from an old mantel, $150.

Many other interesting pieces in early American Pine and Maple. An unusual collection of colored glass, overlay lamps, and only *very choice* hooked rugs.

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Reopening of seven-room shop, completely redecorated, at

HYANNIS

Thursday, May the twenty-ninth

Helen Trayes *Huldah Spaulding*

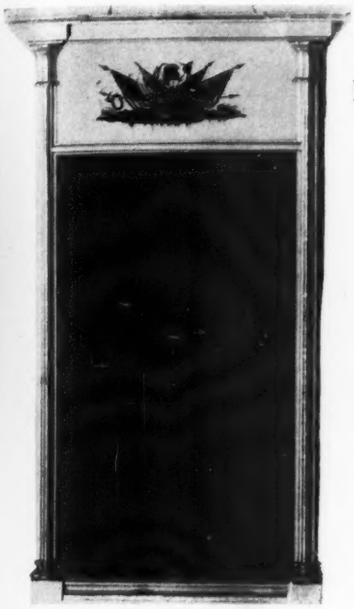
578. The picture of a glass paper weight enclosing a small bas-relief profile bust of Lincoln comes to us from Mrs. Harry G. West of Pittsfield, Massachusetts. We surmise that this bust was cast in white plaster from

a clay mold before its incasement in the glass, whence it derives a silvery aspect. It may well date from the 1860's. Earlier in the nineteenth century, work of this kind of a high order of merit was done in Germany, France, and England. In this latter country, it was particularly exploited by Apsley Pellatt, a glassworker, and author of the well-known book *Curiosities of Glass-making*.

579. Previous to the Flayderman sale we had never seen a sideboard quite like the one here pictured from a photograph supplied by Miss Henrietta LeMoyne of New York City. The piece came originally from Brimfield, Massachusetts, and was probably made about the year 1800. Midway in its history, it was revised by the addition of the present scrolled backboard, a small brass gallery at each end, and a shift of

brasses. Such occurrences are, after all, frequent in the life of old sideboards, and are easily remedied. The peculiar feature of this piece, however, is the treatment of its central doors and their framing panels. Normally these members are gracefully curved. Here a similar effect is approximated by an angular arrangement, which we can hardly interpret as other than a country cabinetmaker's confession of inability to achieve the correct sinuosities. Precisely the same method was employed in constructing the sideboard, Number 411, in the Flayderman Catalogue. The latter piece, however, was somewhat ambitiously though crudely inlaid, particularly its central doors, on each of which was displayed a singularly attenuated eagle. If the piece illustrated enjoyed a similar ornamentation, it would probably command more attention. As it stands, it deserves respect as a conscientious piece of early American rural cabinetwork.

The Priscilla Shop



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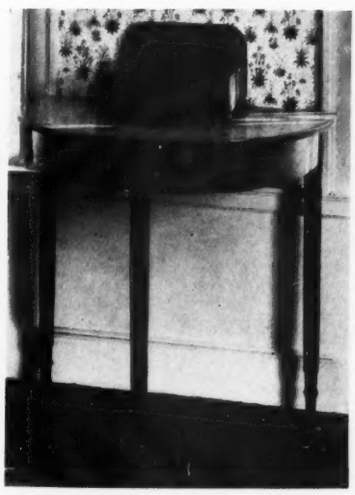

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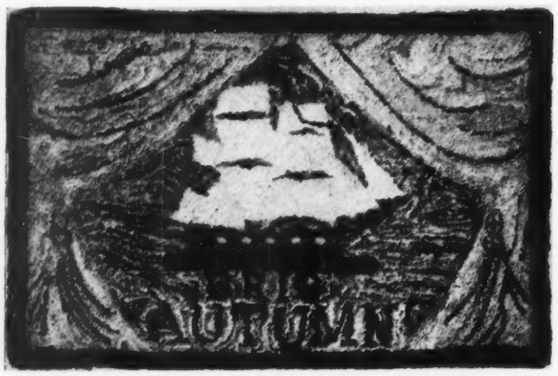

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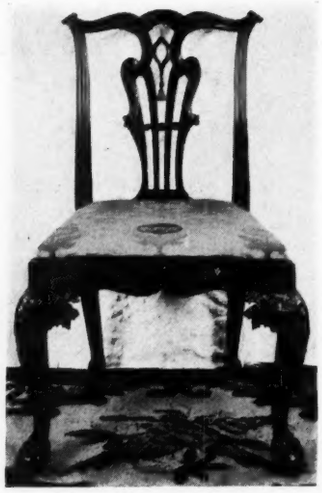

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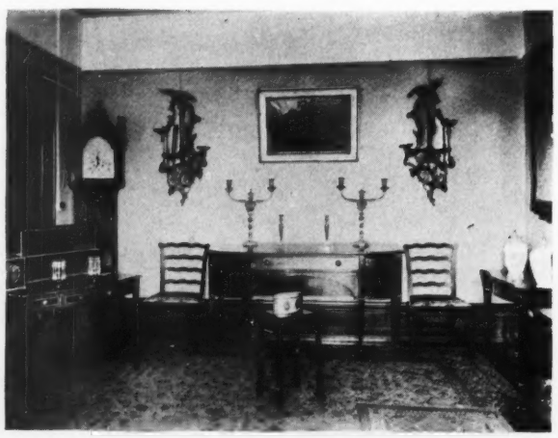

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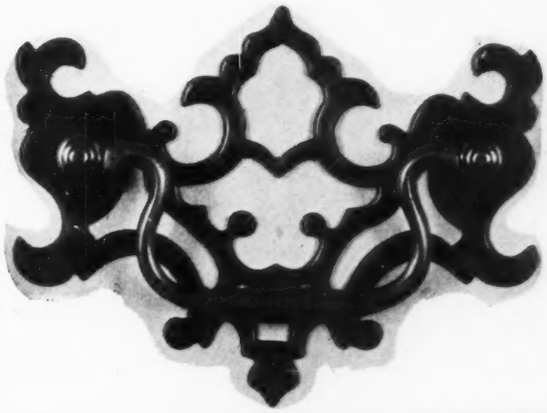

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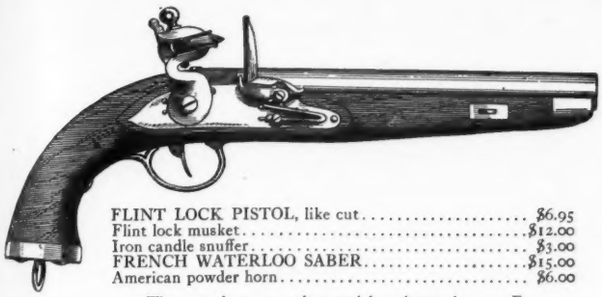

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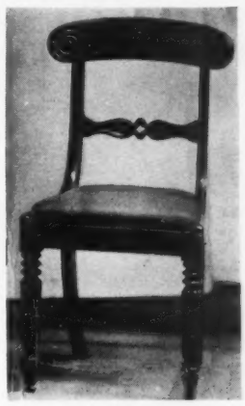

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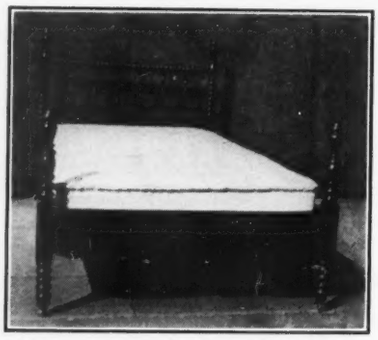

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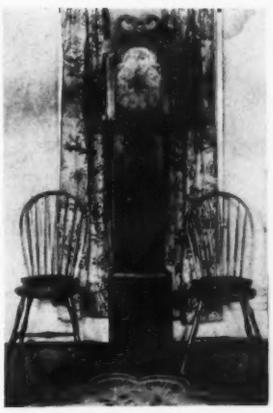

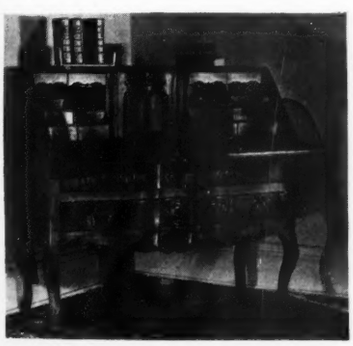

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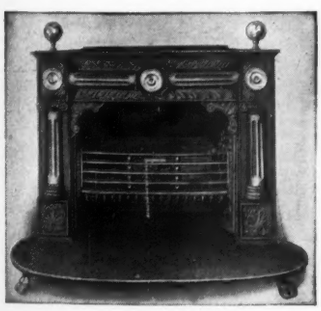

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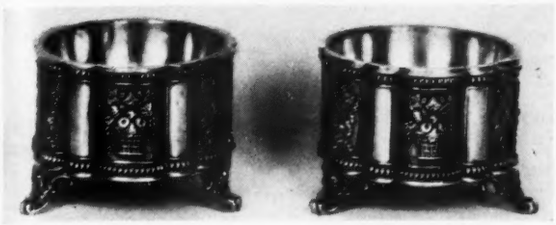

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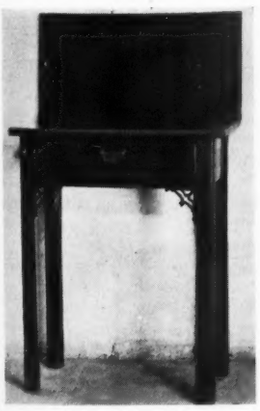

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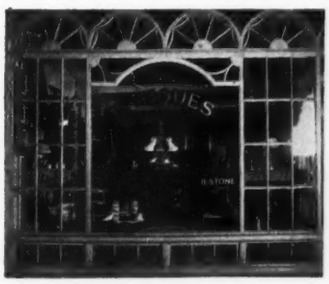

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GLASS: 48 PIECES BARBERRY, $135; 19 ROSEin-Snow, $95; 18 N. E. Pineapple, $70; 22 Bleeding Heart, $65; 24 Hamilton, $70. Will not break sets. THE OLD HOUSE, 682 Main Street, Fitchburg, Mass.

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ALABAMA

MONTGOMERY: Young's Antique Shop, Lizzie Young, 629 Carter Hill Road.

CALIFORNIA

GLENDALE: Mr. Francis J. W. Henry, The Scotch Antique Shop, 818 North Central Ave.

CONNECTICUT

DARIEN: *Mr. and Mrs. Ralph Randolph Adams, 390 Post Road.

GREENWICH:
*Mitchell's Auction Rooms, 171 Greenwich Avenue. Auctioneers.
*The Spinning Wheel Shop, 115 East Putnam Ave.

NEW HAVEN:
Mallory's Antique Shop, 1125 Chapel Street.
*Whitlock's Book Store, Inc., 15 Broadway.

NORWALK: *Silvermine Tavern and Galleries.

PLAINVILLE: *Morris Berry, 80 East Main St.

RIDGEFIELD: The Nook, Norwalk Road.

STONINGTON: *Sharswood and Robson, Farmholme.

WESTPORT: Wakefield Antiques, Boston Post Road. Antiques and historical Americana.

ILLINOIS

CHICAGO:
Mary Dimery, 117 East Chestnut Street.
F. Hewitt, 921 Rush Street. General line.

QUINCY: Mrs. Don Hoover, 505 North Eighth St.

WAUKEGAN: *Westmead Antiques, R.F.D. 2.

MAINE

AUGUSTA:
Medora Lee Haley, corner Grove and Swan Streets. Antiques.
Mrs. S. M. Holway, 10 Western Avenue. Antiques and hooked rugs.

BANGOR: The Three Gables, 204 Broadway.

ROCKLAND: *David Rubenstein, corner Main and Talbot Avenue.

WALDOBORO: *Warren Weston Creamer.

YORK HARBOR: *Old Village Antique Shop.

MARYLAND

BALTIMORE:
Bel Air Antique Shop, Abraham Greenberg, 5 East Franklin Street. Wrought iron. Pottery.
*Mrs. Theodore Bisenz, 869 N. Howard Street.
*Perry W. Fuller, 22 West Franklin Street. Old Prints.
*John G. Matthews, 8 East Franklin Street.
*Miss Stuart Olivier, 930 North Charles St.
*John J. Schwarz, 827 North Howard Street.
*Robert F. Skutch, 813 North Charles Street.

MASSACHUSETTS

AMHERST: *At the Sign of the Coach, G. V. Glatfelter, 29 Northampton Road.

AUBURNDALE: *Wayside Antique Shop, 23 Maple Street.

BOSTON:
*Norman R. Adams, Inc., 140 Charles Street.
*Boston Antique Shop, 59 Beacon Street.
*Miss T. V. Carey, 85 Chestnut Street.
*F. J. Finnerty, 122 Charles Street.
*Flayderman & Kaufman, 68 Charles Street.
*Foster Bros., 4 Park Square. Reproduction of old picture frames.
*George C. Gebelein, 79 Chestnut St. Old silver.
*Mrs. Charles Minot Hayden, 80 Chestnut St.
*Martin Heiligmann & Sons, 228 Columbus Avenue. Restoring and repairing.
*Henry H. Jacobs, 145 Charles Street.
*William K. MacKay Co., Inc., 7 Bosworth Street. Auctioneers and appraisers.
*George N. McMahon, 33 Charles Street.
*New England Antique Shop, 75 Charles St.
*New England Sales Association, Inc., 222 State Street. Hooked rugs.
Richard Nichols Company, 22 Bromfield Street. Picture frames.
*Old English Galleries, 86 and 88 Chestnut St.
*Old Russia, 16 Arlington Street.
*Old Village Antique Shop, Inc., 75 Chestnut St.
*Ox Bow Antique Shop, 88 Charles Street.
*I. Sack, 85 Charles Street. Reproduction of old brasses.
*Israel Sack, 89 Charles Street.
*Shreve, Crump & Low, 147 Tremont Street.
*The Spinning Wheel Antique Shop, 35 Fayette Street.
*H. Stone's Antique Shop, 301 Cambridge St.
*Yacobian Brothers, Inc., 280 Dartmouth Street. Hooked rugs.

BROOKLINE:
*H. Sacks & Sons, 62–64 Harvard Street.
*The Treasure Shop, 417 Washington Street.

BUZZARDS BAY:
W. W. Bennett, Twin Gateway.
*Mrs. Clark's Shop.

DEDHAM: Louise L. Dean, 293 Walnut Street.

EAST GLOUCESTER: Mrs. Clara L. Harrington, 262 East Main Street.

FITCHBURG: *Gertrude B. Cushing, 682 Main St.

FRAMINGHAM: *Wallace Nutting Studio.

HYANNIS: *The Treasure Shop.

MARION: *Mrs. Mary D. Walker, Front and Wareham Road.

MATTAPAN: *H. & J. Berks, 1276 Blue Hill Ave.

MEDFIELD: Medfield Antique Shop, West Main Street.

NEW BEDFORD:
*Mrs. Clark's Shop, 38 North Water Street.
*The Colonial Shop, 22–24 North Water Street.

NORTHBORO: *G. L. Tilden, State Road.

ORLEANS: The Sampler, Monument Road.

PITTSFIELD: *Oswald's Antique Shop, 11 Linden Street.

PLYMOUTH: The Bradford Arms, 59 Court St.

SOMERVILLE: *Davenport-Brown Company, 285 Washington Street. Reproduction paneling.

SPRINGFIELD:
Johnson's Bookstore, 1379 Main Street.
*Edna H. Winter, 167 State Street.

WARREN: *C. E. Comins, 1 East Main Street.

WEST BROOKFIELD: Ye Olde Red Brick House, Lotta F. Blount.

WESTON: *The Priscilla Shop, 651 Boston Post Rd.

WORCESTER: *The Old Furniture Shop, 1030 Main Street.

MICHIGAN

DETROIT:
*Anteekery, 2133 Witherell Street.
*Old Russia, 3002 West Grand Boulevard.
The Three Detroiters, 1001 East Jefferson Ave.

GRAND RAPIDS: The White Elephant Shop, 517 Wealthy Street, S. E. On consignment only. General line.

MINNESOTA

ST. PAUL: *Old Tyme Antique Shop, 683–685 Selby Avenue.

MISSOURI

KANSAS CITY: *Curiosity Shop, 1901–1911 Main Street.

NEBRASKA

OMAHA: Badollet Shotwell, 411 South 38th St.

NEW HAMPSHIRE

EAST SANDWICH: Blanchard's Antique Shop. General line.

FRANKLIN: *Webster Place Antique Shop.

NEW JERSEY

BURLINGTON: The Little White House, Estella Story Hancock.

CAMDEN: *Camden Antique Shop, 315 Vine St.

CLOSTER: Closter Antique Shop, Sara M. Sanders, Alpine Road.

FREEHOLD:
*The House with the Brick Wall.
Lilian Wilkinson, O'Cro'Coc' House, 61 South Street.

HADDONFIELD: *Frances Wolfe Carey, 38 Haddon Avenue.

HARRINGTON PARK: *A. L. Curtis.

HIGHTSTOWN: Josephine I. Dawes, 238 South Main Street.

LIBERTY CORNER: Beryl de Mott.

MONTCLAIR:
The Little House, Mabel C. Osborne, 324 N. Fullerton Avenue.
Travis & van Benschoten, 147 Watchung Avenue, American and Oriental antiques.

PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 321 West Front Street. General line.

PRINCETON:
*George Batten, 1 Evelyn Place.
*The Princess Shop, 78 Nassau Street.

RIVERDALE: Maud C. Patterson, Ye Olde Mill.

WOODSTOWN: Seven Stars Tavern, King's Highway, John H. Bourne.

NEW YORK

AUBURN:
Mrs. R. S. Messenger, 27 William Street.
Agnes T. Sullivan, 24 Steel Street.

BROOKLYN: *Catherine Chase, 31 Clinton St.

BUFFALO:
Pohlman's Antique Shop, 767 Michigan Ave.
*George B. Tyler, Inc., 104–8–10 Chenango St.

CORNWALL: *The Half Moon Inn, Storm King Highway.

CORTLAND: *The Sampler, 53 Prospect Terrace.

DUNDEE: *Jemina Wilkinson Antique Shop.

ITHACA: *Colonial Antique Shop, 308 Stewart Avenue.

LOUDONVILLE: *Loudonville Exchange, Albany County.

NEW HARTFORD: *James and L. Dean, 1 Genesee St.

NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.

NEW YORK:
*Stephen Adam, 159 East 56th Street.
*Norman R. Adams., Inc., 155 East 54th Street.
*R. Randolph Adams, 28 East 75th Street.
*Ruth Albert and Elsie F. Alsberg, Inc., 745 Madison Avenue.
*Alman & Company, 590 Fifth Avenue.
*B. Altman & Company, Fifth Avenue at 34th St.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*E. F. Bonaventure, 536 Madison Avenue.
*Capozzi & Agrippa, 591 Lexington Avenue.
*Chagnon & Company, 1170 Sixth Avenue. Reproduction prints.
*Chest on Chest Antique Shop, 56 Washington Mews.
*Childhood, Inc., 215 East 57th Street.
*Cliff Silver Company, 159 East 55th Street. Old and reproduction silver and pewter.
*Charles Cordts & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
*Gilman Collamore & Company, Inc., 15 East 56th Street.
*H. W. Covert Company, 229 East 37th Street.
*Elizabeth Dick, 34 West 8th Street.
Early America, 667 Lexington Avenue.
*The Ehrich Galleries, 36 East 57th Street. Old Masters.

*Mrs. Ehrich, 36 East 57th Street. General line.
*Leo Elwyn & Company, Inc., 23 West 55th St.
*Esmond Gallery, 1061 Madison Avenue.
*I. Freeman and Son, Inc., 71 West 45th Street. Old silver.
*Gaza, 527 Madison Avenue. Old china, glass and jewelry.
*Ginsburg & Levy, 815 Madison Avenue.
*Alice Gwynne, 49 East 9th Street.
*Howard & Company, 18 East 56th Street.
*L. Jaffe Antique Shop, 855 Lexington Avenue.
*Kennedy & Company, Prints, 785 Fifth Ave.
*Mary Lent, 9 East 8th Street.
*Little Treasure Shop, 131 East 60th Street.
*Malter and Co., 159 East 57th Street.
*H. A. & K. S. McKearin, 21 E. 64th Street.
*Edward Miller, 673 Lexington Avenue.
*New England Attic, 25 East 55th Street.
*New England Galleries, 12–14 East 49th St.
*Lucia Newman, Inc., 685 Madison Avenue.
*Old English Galleries, 131 East 57th Street.
*The Old Print Shop, Inc., 150 Lexington Ave.
*Ray Paioff, 24 West 8th Street.
*Florian Papp, 684 Lexington Avenue.
*Marc Peter, Jr., 485 Madison Avenue. Reproduction wallpaper.
*Edward Prill, Inc., of Sheffield, 44 West 48th Street.
*Wm. H. Plummer Co., 7 East 35th Street.
*Rains Galleries, Inc., 3 East 53d Street.
*The Rosenbach Company, 15 East 51st Street.
*The Rosenbach Company, 202 East 44th Street.
*I. Sack, 658 Lexington Avenue. Reproductions of old brasses.
*Israel Sack, 114 East 57th Street.
*Mrs. Schernikow, 932 Madison Avenue. Hooked rugs.
*Sam Serota, 440 Madison Avenue.
*W. & J. Sloane, 575 Fifth Avenue.
*Harriet Endicott Waite, 114 East 57th St.
*Henry V. Weil, 247–249 East 57th Street.
*Adrien F. Wellens, 648 Madison Avenue.
*Winick and Sherman, 686 Lexington Ave.
*Weymer & Young, 143 East 57th Street.
PAINTED POST: *Isabella P. Iredell, Greenaway Lodge.
PITTSFORD: *Ruth Webb Lee, 89 South Main St.
PLATTSBURGH: Mabel Fairchild, 54 Lorraine Street.
PLEASANTVILLE: *A. Williams, 56 Ossining Road.
SCHENECTADY: The Valley Shop, 14 North Church Street.
TROY: *Sim and Company.

NORTH CAROLINA

CHARLOTTE: Louise, Inc., 225 North Tryon.

OHIO

CINCINNATI: *South Eastern Furniture Company, 105 East Pearl Street, near Walnut.
COLUMBUS: Old Homestead Antiques, Inc., 655 East Main Street.
WILLOUGHBY: Ione Avery White, 122 Euclid Avenue.

PENNSYLVANIA

BETHLEHEM: Schumm Antique Shop, 451 Main Street. General line.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
BROWNSBURG: Schuyler Jackson, Jericho.
BRYN MAWR: *W. J. French, 539 Lancaster Ave.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DOYLESTOWN: Mary B. Atkinson, 112 East State Street.
EPHRATA: Musselman's Antique Shop, Highway, Route 5.
ERIE: Ritter's Antique Shoppe, 328 East 9th Street. Miscellaneous line.
GETTYSBURG: The Antique Shop, Earl W. Cox, 28 Chambersburg Street.
LANCASTER:
*L. P. Aardrup, 341 North Queen Street.
*Mrs. A. K. Hostetter, 10 South Queen Street.
MUNCY: *The Little House on the Farm.
NORRISTOWN: *Catherine's Tea House & Antique Shop.
PALMYRA: Tshudy's Antique Shop, 932 W. Main Street, on the William Penn Highway.
PENNSBURG: A. J. Pennypacker, 501 Main St.
PHILADELPHIA:
*The Estate of James Curran, 1625 Pine St.
*Harry A. Eberhardt & Son, 213 South 11th St.
*Martha de Haas Reeves, 1624 Pine Street.
*The Rosenbach Company, 1320 Walnut Street.
*Arthur J. Sussel, Spruce, cor. 18th Street.
PLYMOUTH MEETING: Antiques at Tamarack, Butler Pike and Flourtown Road, Stuart W. Gurney.
POTTSTOWN: *The Antique Shop of Mrs. M. Cookerow, 265 King Street.
TULLYTOWN: The Brick House, J. Fabian Cooper. Antiques.
WALLINGFORD: *Long Lane, P. G. Platt.
WEST CHESTER:
*William Ball & Son. Reproduction of old brasses.
*Francis D. Brinton, Oermead Farm.
*Edward S. Paxson, 119 South Church Street.
YORK:
Bergman Antique Shop, 322–326 South Duke Street.
*Joe Kindig, 304 West Market Street.

RHODE ISLAND

PROVIDENCE:
Bertha B. Hambly, Greycroft, 224 Waterman Street.
*Mabel K. Rogers, 244 Thayer Street.
*Millman's Antique Shop, 1115 Westminster St.
WICKFORD: *Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE

CHATTANOOGA: Dixie Shop Brickhouse, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS

DALLAS: The Chimney Corner, 2131 Cedar Springs Road.
HOUSTON: *Shabby Shoppe, 3501 Main Street.

VERMONT

BENNINGTON: Stone Wall Antique Shop, 209 Pleasant Street.

VIRGINIA

FREDERICKSBURG: *The Quarters, Kate Doggett Boggs.
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RICHMOND:
The Antique Galleries of Richmond Art Co., Grace at First.
*W. L. Parker, Drewry's Mansion.
*H. C. Valentine & Company, 209 East Franklin Street.

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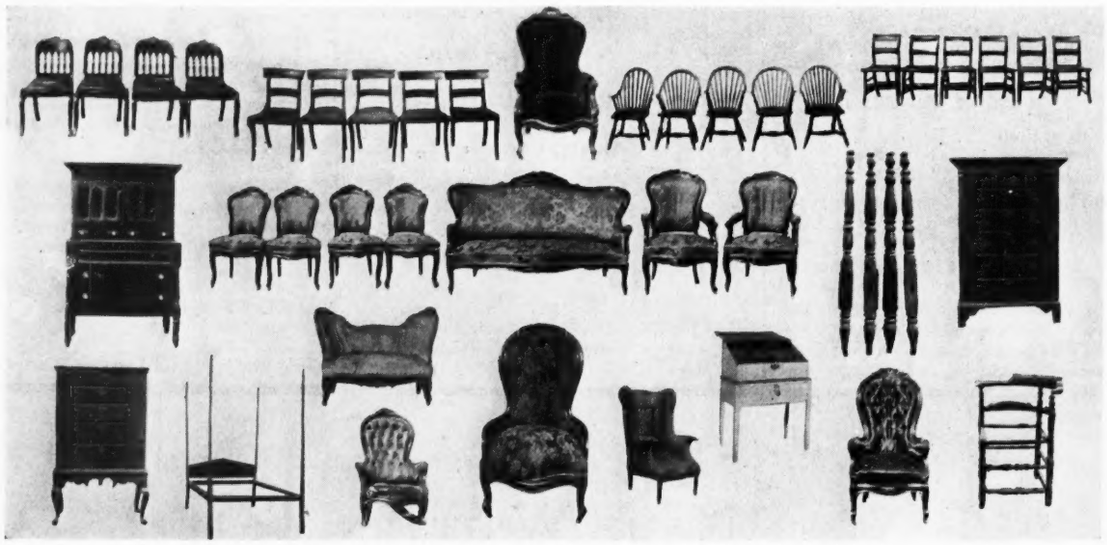

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Old Banjo Clock. Restored, fine timekeeper. Original case. A very handsome timepiece. $150. *Photo.*

Extracts from the Diary of a Dealer A.D. 1660*

February 1st: Up at daylight and to shop. Laid open ye mail and a sad lot of bills therein and little to cheer. Master Hall is returning a mirror, says that every time he looketh in it, it makes him sick and the varlet hath had it a year without paying. Mistress Wilson of whom I bought a chair ten years ago for five dollars writes me down a rascal and a thief and says she saw one like it but poorer, which that scoundrel Peter Prynne hath for which he seeketh fifty dollars — how these women rave over trifles. Dame Scarlett of Oshkosh hath a clock for sale which she avers came over in ye Mayflower and hath the name Chauncy Ives — Bristol, Conn. printed inside. Lord how these people do scramble their history.

Business this day was dull. A great lady drove up in a Rolls Royce who did enquire the prices of half my stock of goods which she wrote down with extreme care and to my great satisfaction — she looking like a soft thing, but Egad! when going out she thanked me roundly saying she had just those things and desired to know their value. Truly some murders are justifiable.

Visited this day by a millionaire who did buy some few things. Said "not expensive as they are for presents" — How the gold doth stick to these magnates!

Locked up shop at sunset, so endeth this day very meanly, and to bed.

* Means — American Dealer.

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A cherrywood desk with fine large willow brasses, the upper section serpentined and carved. From Rhode Island, *period 1760.* This distinguished article of Chippendale furniture is selected from our American Eighteenth-Century Gallery, where much rare, and some inexpensive, mahogany and cherry are shown. *Those interested in American Cabinetmakers will enjoy getting our REGISTER sent for the asking.*

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THIS American sideboard is distinctly a thoroughbred Sheraton. Circa 1790, it is in perfect condition. The wood is mahogany, light in color. The handles are original. It measures five feet in length, three feet five inches in height and two feet three inches in depth.

Below, a group of English mantel clocks in a charming variety of cases. The movements are eight day. Cases are mahogany, some with rich inlay. These clocks are ideally suited for apartment use where space is at a premium. They may be purchased singly or as a group.

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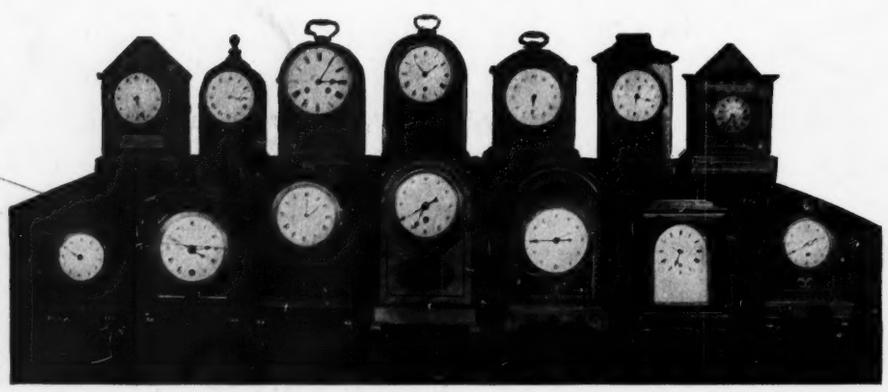

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